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THE NEW YORK DRAMATIC MIRROR

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Largest Dramatic Circulation in the World.

THAT PERPETUAL "DECLINE."

PERIODICALLY we are treated to gloomy commentaries on "the decline of the stage." A Southern newspaper deplores the alleged fact that neither in Europe nor America is there left an actor worthy to be classed with the great lights of the theatre that have gone before.

"The reason may be some unaccountable dearth of talent," we are told, "but there may be an underlying cause that has produced this deplorable effect. The taste of the age is frivolous. The so-called musical comedy, that is a mixture of nonsense, bad music and displays of female nudity, attracts larger audiences than the legitimate drama. The world now is mixing money madness with low taste. Managers put on the kind of plays that will draw and the public patronizes those that furnish excitement and rollicking fun." All of which is true only in a measure.

At no period in the history of the theatre has there been a numerous representation of great actors. This country did not produce a half-dozen during the nineteenth century, and in the records of the English stage, from the time of GARRICK to the present day, few names have been preserved in the drama's hall of fame. And it must be remembered that the greatness of this handful of supremely distinguished persons is only relative; that they achieved fame under the special conditions and circumstances of their own day and generation. The noted thespian of fifty or one hundred years ago would be judged by different standards were he to revisit now the scenes of his ancient triumphs.

It is not "the absence of great lights" that is so regrettable at this moment as the lack of a large body of well-trained, seasoned actors, capable of meeting the general demands of the modern drama. Give us plenty of players thoroughly equipped with respect to technical proficiency, artistic spirit and dramatic intelligence, and we can afford to await patiently the coming of two or three dazzling geniuses of histrionism. What we need most just now is that all around efficiency that prevails only where the conditions are favorable to liberal training. There is an abundance of talent available, but it is raw, undeveloped talent that gropes blindly for the lack of opportunity to acquire strength and polish and for the want of expert guidance.

Frivolity may be a feature of the age, as our Southern JEREMIAH suggests, but there are always evidences here and there of the persistence of serious ideas and purposes in the exploitation of the drama, and latterly there have been several significant examples of the firm hold that the better manifestations of our stage retain upon the public mind. Naturally, managers endeavor to produce plays that will draw; if they should strive to bring forward plays that would not draw they would soon have to go out of business.

It is not strange that the supply of worthy material should not be sufficient to meet the enormous demand for theatrical diversion in this country at this time, because even when theatres were comparatively few and when theatrical enterprise was in its infancy there were not enough good or successful plays to fulfill the requirements.

The "decline of the stage" has been bewailed, we believe, from time immemorial. It appears regularly at brief intervals in the dramatic history of all times and all climes. Considering this traditional and perpetual state of decadence we of this young twentieth century ought to congratulate ourselves that things are no rottener than they seem to be to everybody except the confirmed theatrical pessimists.

A WORD ABOUT "CUT-RATES."

Now that another theatrical season is closing and New York theatre managers will soon have leisure for reflection, would they not do well to consider the wisdom of discontinuing certain foolish methods and practices from which they have suffered serious pecuniary loss and from which they are absolutely certain to go on suffering in an increasing ratio, unless they institute reforms that good judgment and good sense dictate?

We refer particularly to the devious and diversified schemes whereby a not inconsiderable portion of the cash-paying theatre public of New York get their tickets at cut-rates.

Your bargain-counter theatregoer having once been inducted into the joys of paying half-price for his seat may be relied upon confidently never to invest at the regular box-office scale again. He tells his friends of the "graft"; they enlist in the cut-rate army themselves and pass the word on to other recruits, and the ranks swell steadily from week to week.

Scrutinize the announcement boards of the numerous cut-rate agents and you will find that they sell their customers tickets for nearly every leading theatre in the city. Examine the wares and you will discover every variety, from advertising and billboard tickets to personal passes and the unpunched, unmarked, regular box-office article.

Probably you will find also the special tickets, "good for one-half the box-office price of any seat in the house," that are issued by two or three alleged educational or sociological "institutions," ostensibly to encourage and enable the masses to see improving performances. As a matter of fact, these special tickets are issued indiscriminately for any sort of play or entertainment that happens to come along. They represent a source of revenue to the issuers, who conceal their mercenary motives beneath the smug pretense of benefiting "the people."

These methods of depreciating prices not only cheapen the theatres in the estimation of those that support them, but they cause an enormous aggregate loss annually to the managers of theatres and attractions in this city.

The system is rotten to the core. It could not exist were it not for the supineness or the connivance of managers, who in reality are conspiring against their own interests. The cut-rate theatre ticket business, in some cases, is tolerated because managers think half a loaf is better than no bread; that it is preferable to fill seats with visitors who pay something than to have them empty. But that is a foolish policy for those to follow whose only salable commodity is seats.

The evil has grown to serious proportions. It furnishes one of the reasons for the startling deficiencies shown by a number of our theatres during the past season. It will eat still further into the heart of the theatre business in this community if it is not killed.

MAYOR'S WIFE TO STAR.

Mrs. Leopold Markbreit, wife of the Mayor of Cincinnati, intends to star in a play of her own next season. Before her marriage she was well known as a member of a Cincinnati German stock company under her maiden name of Bertha Fleback. Mrs. Markbreit hopes to produce her play in both English and German.

THE LONDON STAGE.

"GAWAIN" GOSSIPS ABOUT PLAYS AND PLAYERS PROMINENT AT THE MOMENT.

A Continuation of the Shakespeare Celebrations—Another New Hamlet at the Elephant and Castle Theatre, on the Site of the Ancient Playhouse Where the Bard Was Call-Boy.

(*Special Correspondence of The Mirror.*)

LONDON, May 8.—Last week it was my duty to chronicle Shakespearean celebrations, not only at the bard's birthplace but also here in this mighty metropolis, which is just now suffering, or smiling, according to financial condition and position, concerning the budget introduced a few days ago by Exchequer-Chancellor Lloyd-George. This week—merely stopping to mention that certain theatrical and vaudeville managers are groaning because the said budget inflicts some extra taxation on spirituous liquors—I proceed to state that this week we have had still more Shakespeariences, and that, in the words of the author this year so lavishly celebrated, "the cry is still, they come!"

For example, last Monday Fay Davis and Gerald Lawrence gave the fourth of their bardic play revivals at the Court Theatre. The play was Twelfth Night, and I am glad to add that it proved the most successful of the Davis-Lawrence series up to now. So successful was it with Fay and Gerald, excellent as Viola and Orsino respectively, with William Haviland as an admirable Malvolio—that the revival of Hamlet, promised for next Monday, has had to be postponed a week.

To make up for this postponed Hamlet and for the Lyceum revival thereof which ends tonight, we have had another new Hamlet at the Elephant and Castle Theatre, which, appropriately enough for this revival, is on the very site of the ancient Newington Butts Theatre, where Shakespeare was wont in his youth to serve as call-boy.

This new Dane was Norman Partriege, a clever young *jeune premiere* long at the Lyceum. He was a capital Hamlet and was capitally supported, principally by the Ophelia, Marguerite Cellier, daughter of Mrs. D'Oyly Carte's Savoy musical director, Francis Cellier, brother of the late Alfred Cellier. To make the Elephant and Castle revival still more poetic in tone, several of the "support"-able suburban players respectively bore the names of Pope, Dryden, Scott, Ruskin and so on.

Yesterday the Avon's bard had another look in when Arthur Bourchier started another series of Macbeth matinees at the Garrick. On looking in I found Actor-Manager Bourchier still a manly Macbeth, but more than ever a modern one. So colloquial was he that I assure you if I had not known the play from "When shall we three meet again?" on to "Lay on, Macduff, etc.," I really would have thought that it was written in prose—so seldom did Bourchier and company seem to indicate a metrical or rhythmic "note." Still, Bourchier's Macbeth was interesting withal.

And now Beerbohm Tree, still going strong with The School for Scandal at His Majesty's, is preparing for his annual Shakespeare festival there. He tells me that he may attack Macbeth for the first time, to alternate with his already well-known and popular revivals. Also that he has engaged Forbes Robertson, Gertrude Elliott and company to present Hamlet, and T. R. Benson and company to bring along Richard the Third.

As to modern plays, I have to announce the production of two beautifully mounted and splendidly cast new musical plays. The first was A Persian Princess, written by Leedham Bantock and P. J. Barrow and set to melodious music by Sidney Jones, composer of The Geisha, San Toy, etc. This was produced by Manager Tom B. Davis at the Queen's Theatre with a cast including those fine acting and singing artists, George Graves, Ruth Vincent, Horace Mills, Lily Iris, and Noel Fleming, the last named a son of the popular opera singist, Barton McGucken. Graves plays a droll potentate daringly named King Khayyam. Fleming enacts the tenor hero, still more daringly named Omar, and Ruth Vincent plays the sweet Persian princess beloved by young Omar. There is also in the cast a wonderful real camel—quite a zoological comedian on his own account.

The other new musical play, one even prettier and certainly more novel in story, is The Arcadians. This was written by Mark Ambient and A. M. Thompson and composed by Howard Talbot and Lionel Monkton, who is husband of Gertie Millar and one of the musical critics of the *Daily Telegraph*.

The Arcadians, beautifully produced at the Shaftesbury by its new lessee, Robert Courtneidge, is one of the most delightful and most dainty shows ever yet seen in musical playdom. Its powerful cast includes those splendid low comedians, Dan Rolyat and Alfred Lester, and those bright singing and dancing comediennes, Carrie Moore, Florence Smithson, and Phyllis Dare. It is already one of the greatest successes in town. Next week I shall have to tell MIRROR readers of several new plays, including another anti-yellow press play, Love Watches (with Billie Burke) at the Haymarket, and the new Man in the Iron Mask, melodrama, at the Lyceum. And there are others.

GAWAIN.

A NEW PLAY FOR MACLYN ARBUCKLE.

Maclyn Arbuckle, whose tour in The Round-Up, Klaw and Erlanger and Joseph Brooks' play of the Arizona desert, ends shortly, is delighted with his new play, The Circus Man, by Eugene Presbrey. The playwright read the play to him in Cleveland. He feels that Mr. Presbrey in dramatizing Holman Day's book, "Squire Phin," has given him the best opportunity of his life for the creation of a stage character of importance.

"Fighting Hime Look is a New Englander," says Mr. Presbrey. "As a boy he was the village scapegoat and was finally kicked out into the world in disgrace. Twenty years later he returns after having been the proprietor of a circus in Texas. He comes back with $40,000, the remnants of his menagerie and a determination to conquer the village. The town is still antagonistic. It resents his return. The warmth of his welcome is shown by the village constable, still in office, who holds a warrant for the arrest of Look, issued twenty years before. This warrant is promptly served as a means of showing how the community feels toward the black sheep. During the year Fighting Hime spends in the town he bends every effort toward subduing the community. It has been his custom to rule his beasts by forcing them to submit. By the end of the year he not only conquers the village, but himself as well. His character undergoes psychological transformation, and from the bully he is changed into a big, lovable chap, to whom it is a pleasure to surrender. The character as drawn by Mr. Day will give Mr. Arbuckle an opportunity for a creation of a big American type of human instincts that will be loved by everybody."

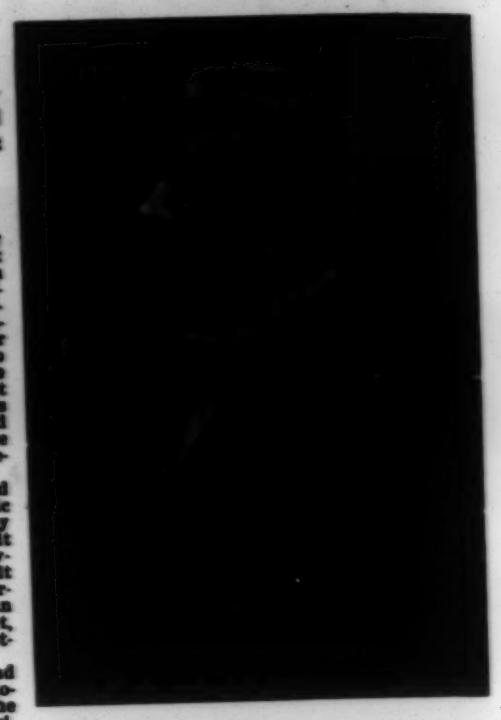
CHICAGO THEATRE COMPANY INCORPORATED

The Chicago Gayety Theatre Company, with principal offices in New York and a capital of $300,000, was incorporated at Albany on May 13. The directors are Samuel A. Scribner, J. Herbert Mack, L. Lawrence Weber and Jules Hurtig, New York, and Reid K. Hynicka, Cincinnati.

MISS BURKE BACK IN LONDON.

Miss Billie Burke has created greatly different impressions on various London critics with her performance in Love Watches, in which she opened at the Haymarket recently. The criticisms run the gamut from unqualified praise to condemnation equally without qualification.

PERSONAL.



BELLEW.—Kyrle Bellew, accompanied by Frank Connor, sailed last Tuesday on the *Hamburg* for an extended European tour, having brought his season in The Thief to a close at the Grand Opera House on May 8. Mr. Bellew and Mr. Connor will return to this country in August, and shortly afterward will begin rehearsals of Alfred Sutro's new play, The Builder of Bridges, in which Mr. Bellew will appear next season, and in which George Alexander and Irene Vanbrugh scored an immediate success at the time of its English premiere at the St. James' Theatre, London, last November.

HARRIS.—William Harris and his son, Henry B. Harris, are at Mountain Lake, N. H., fishing. They are accompanied by Edgar Pershing.

MANTELL.—Robert Mantell has been presented with a crimson scarf once worn by Edwin Adams, a star popular many years ago in The Marble Heart. Mr. Mantell will wear the scarf in his revival of that play.

BRADY.—William A. Brady has returned to the city from a visit to French Lick.

MORRISON.—Priestly Morrison, who has been this past winter in Australia, rehearsed and directed the production of An Englishman's Home at Her Majesty's Theatre, Sydney, the first production taking place on April 19. In the cast were Henry Kolker and Ola Humphrey.

VAN STUDDIFORD.—Grace Van Studdiford will bring her season in The Golden Butterfly to a close June 12. She will resume her tour, in the same opera, Sept. 20.

BUCHANAN.—Thompson Buchanan's play, The Intruder, which was tried out last season, will be produced by William A. Brady in September. Mr. Buchanan is the author of A Woman's Way, in which Grace George is making a success at the Hackett Theatre.

PRATT.—Lynn Pratt has been entertaining Count Sainte Croix de La Roncière of France for a fortnight. Mr. Pratt sailed on the *Kroonland* May 15 for an indefinite stay in Europe.

FAVERSHAM.—William Faversham and his wife, Julie Opp, with his two children and mother-in-law, sailed for Europe on the *Oceanic* May 12. Mr. Faversham will spend most of the Summer in France and Germany in search of properties for his production of Herod.

ROBERTS.—Theodore Roberts will spend the Summer at Bayonne, N. J., with intervals of cruising in his boat.

ARBUCKLE.—Maclyn Arbuckle will go to his farm on the St. Lawrence River, near Ogdensburg, to rest before he begins his rehearsals of The Circus Man in August.

HARNED.—Virginia Harned will open the North Side Theatre in Chicago. She will play Iris and The Second Mrs. Tanqueray.

NORDICA.—Lillian Nordica has announced in a London interview that she would marry G. W. Young, of New York, next Spring, and would then retire from the stage.

SAVAGE.—Henry W. Savage is a passenger on the *Auguste Victoria*, due in New York May 20.

MANTELL.—Robert Mantell will close his engagement at the Academy of Music May 29, after a long New York season in Shakespearean and romantic repertoire.

ANGLIN.—It is reported that Margaret Anglin may be soon seen in London in The Great Divide, under the joint management of Charles Frohman and Henry B. Harris.

TREE.—Beerbohm Tree has acquired the English rights to Beethoven, a play by René Fauchois, produced March 9 at the Odeon Theatre, Paris. The adaptation will be made by Louis N. Parker.

BROUGH.—An oil painting of Fanny Brough by Frederick Bruston is attracting much attention at the Royal Academy, London.

ROTHSCHILD.—Baron Henri de Rothschild has presented the French Dramatic Authors' Society with a check for 150,000 francs, to be used as the society thinks fit.

BOLAND.—Mary Boland, who has been playing with John Drew, was operated on for appendicitis in Omaha, Neb., recently. It will be several weeks before she will be seen on the stage again.

MCCARDELL.—Roy McCardell was one of the speakers at the 250th dinner of the Thirteen Club, May 13 at the Lexington Assembly Rooms, Terrace Garden, New York.

GRAUSTARK COMPANIES END SEASON.

The three Graustark companies closed their seasons simultaneously Saturday night, May 15. The Eastern company closed at Willimantic, Conn., after a forty weeks' season; the Western company drew a season of thirty-two weeks to an end at the New National Theatre, Chicago, and the Central company, the most recently organized, closed at the Academy of Music, Washington, after a season of twenty-five weeks. The tours of all three have been most successful. The Western company will open its next season at the Great Northern Theatre, Chicago, Aug. 15; the Central company at Asbury Park, Aug. 9, and the Southern company at Charleston, S. C., Sept. 4. James W. Castle, the manager and producer of The Graustark Company, Inc., is negotiating with Liebler and Company for the rights to In the Bishop's Carriage, and after arrangements have been perfected will open the piece on tour late in August. Mr. Castle also has a new play in preparation, as yet unnamed, by George D. Baker, author of As the Sun Went Down, which latter play Arthur Alston is to give an early production.

MME. DE PASQUALI ENTERTAINED.

The Theatregoers' Club tendered a reception to Bernice de Pasquali at their clubrooms on May 9, just prior to her sailing for Europe. Madame de Pasquali will be the guest of honor at the first meeting of the Theatregoers' Club next season.

THE USHER

One sunny morning, many years ago, a company of actors assembled at Laura Keene's Theatre in response to a call for rehearsal. Miss Keene, in holiday attire of dove color and pink, informed the young men from the threshold of her office that the rehearsal had been canceled and in a voice that, like Fay Templeton's, always had a tear in it, requested the "actors to leave the building before eleven o'clock, for some gentlemen were coming!"

♣

A few springlike, indolent thoughts aroused lazily by Miss Keene's delicious distinction:

It is only within the last twenty years or so that people have ceased to make the distinction drawn by Miss Keene. The time is still within the memory of many of our old actors when any claims on the part of the players to gentility or culture were considered impertinent. Vogue, notoriety, even a degree of fame or homage, were awarded, but the "best people," so-called, frowned upon the player who posed as a claimant to social distinction or who had the temerity to attempt to enter, outside of the theatre, any social circle higher than that to which long-established prejudice restricted him. The history of the theatre up to half a century ago makes us fear that the prejudice had a justifiable foundation. Once upon a time actors were a sorry lot.

♣

The rise and fall of the theatrical profession, in the social order of things, might be divided into three periods. Hundreds of years ago actors started on a social footing superior to that of their auditors. The earliest theatre, all over Europe, was the Church, and the earliest actors were the Clergy. The miracle play, one of the earliest forms of drama, sprang directly out of the service of the Mass. The actors were the Clergy, the auditors were the peasants, and the plays, practically, were acted-out Biblical lessons. Through the years, however, up to the Elizabethan period, we find a deterioration in the kind of men engaged in the performance of the crude drama of the time. The Elizabethan era might be said to mark the end of the first period.

The roistering mummers of the Elizabethan era represent the second period at its lowest drop in the social scale. Until this period was well advanced the calling contained no women. The heroines were played by boys, trained in the feminine arts for the purpose, and the players, as a whole, appear to have been a merry set of vagabonds. The entrance of women into the ranks of the players was a fearsome novelty and the public regarded the bold females as creatures lost to all feminine modesty. This second period of none too particular living or conduct lasted, with fluctuating degrees of decorum occasioned by divers attacks on the "profession," until fifty or seventy-five years ago, when, in Europe and America alike, a new kind of blood seemed to come into what had been almost a "questionable" calling, and then began that third and glorious period in the midst of which we now find ourselves—the Renaissance of the players' calling. The "stuff of which actors are made," present-day actors, is a better kind of flesh and blood than the calling has ever known. And with the gentler flesh and blood we have something with which our predecessors were not too generously endowed—intellect.

♣

A hundred years ago intellectual women did not find their way into the profession. Theatrical history seems to prove to us that the "greatest" actresses of a century ago based their claims for distinction either on having been "famous beauties," to quote the biographers, or on the multiplicity and daring of their love intrigues, several of which have passed into history as affecting a whole nation's welfare. The players of long ago came from very different stock from those of to-day.

It would seem trite to introduce here the discussion concerning the kind of people from whom William Shakespeare sprung. Suffice to say that those who believe him to have been an extremely clever "vagabond" (in the parlance of his day) have as strong proofs, so far, in their contention as others who have tried to drape the errors of the wife-deserting young dramatist with the silken cloak of gentle birth. But Shakespeare's personal record is meagre. Richard Savage, a prominent stage figure of his time, was born in about 1697, the unwelcome son of the dissolute Countess of Macclesfield. Mrs. Woffington, the famous beauty, was the daughter of a Dublin bricklayer. Her mother, after the death of the child's father, eked out a doubtful living by becoming a washerwoman. It can be seen that the girl had little chance to reinforce her beauty by developing her mind. Thomas Weston, a player of much importance about 1760, was the son of the chief cook of King George II. Nell Gwynn was the daughter of a tradesman in mean circumstances. In her teens she went to live with a widow and while there one of the widow's visitors, a counsellor-at-law, fell in love with her, which so angered the widow that she drove the girl from the house with a very bad "character." Unwelcome at her father's house, Nell Gwynn led a fast and loose existence until she became King Charles' mistress. Proof that the shortcomings of a few of the feminine portion of the profession were overlooked is amusingly found in the following paragraph from an old biography, referring to a well-known stage beauty:

"Mrs. Abington had a very large salary and though she lived notoriously with a nobleman (the late Marquis of Landsdowne), she led the fashions, and was visited by the first families."

♣

The great Sarah Siddons left the house of her father, Roger Kemble, who was the manager of a strolling company of comedians, because of his anger at the attentions Siddons, not then her husband, was showering upon her. She became a lady's maid to a certain Mrs. Greathead, of Warwick, England, and did menial service for a year, when she married her lover and returned to the stage. William Oxberry, a comedian famous in England as late as 1822, was the son of an auctioneer, and before going on the stage tried his hand at divers callings. (At a benefit he took at Sadler's Wells, he sang a song riding on an ass that was "uncommonly restive," and the song only reached the audience after being severely jolted out of the comedian's lungs.) Edmund Kean was born in London in 1787, the illegitimate son of a poor tailor, "nursed in poverty and suckled in distress." He ran away from home and became a cabin boy on a vessel bound for Madeira. What education he possessed in later life he acquired himself.

Tumultuous indeed was the boyhood of Junius Brutus Booth. In 1810, when he was not quite fourteen years old, he became involved in amorous difficulties with a young lady and was freed only after the payment, by his father, of a sum of money to the young person for the support of her child. Before becoming an actor he had served in the British navy, been a printer, law student and sculptor. Morals in the profession must have been at a very low ebb during the year of young Booth's precocious escapade (1810), for in that same year a Dublin actress, Elizabeth Macauley, felt called on to have printed and issued at her own expense a pamphlet on the evils and snares of the theatrical life. Miss Macauley called a spade a spade and on the cover of the booklet was the line, "God tempers the wind to the shorn lamb!"

♣

Many actresses at the present time hold enviable social positions. Several, like Mrs. Bingham, are officers in fashionable women's clubs. The social footing of Miss Elliott, Miss Barrymore, Miss Marlowe, Miss De Wolfe, and Mrs. Fiske is impregnable. The list of actresses who have married brilliantly into "society" is too long to recount here. It begins with Edith Kingdon and Julia Arthur and ends with Minnie Ashley and Elizabeth Tyree. One beautiful woman who came to this country with Lydia Thompson's "British Blondes" is now the wife of a distinguished Columbia professor. The names of scores of men players are to be found on the membership lists of some of the most exclusive clubs.

Considered separately from those of our players who descend from well-known acting families (the Drews, Boucicaults, Davenports or Barrymores), it is interesting to note from what excellent parentage the majority of our actors are recruited. Otis Skinner, Kyrle Bellew, Lena Ashwell, Charles Hawtrey, Lily Langtry, and Violet and Irene Vanbrugh are the children of clergymen. De Wolf Hopper is descended from a famous old colonial family and is allied by marriage with the Belmonts, Tiffanys, Perrys, and Aspinwalls. May Irwin's people were so zealous in church affairs that the little girl, at eight years of age, was soprano of the village church choir. Alexander Carr is the son of a rabbi. Rose Melville's father was a Baptist minister. Rose Stahl, Lillian Russell, Fay Templeton, and Madlyn Jane Summers are the daughters of journalists. Marie Wainwright's grandfather was a bishop. At the time of Margaret Anglin's birth, in Ottawa, Canada, her father was Speaker of the House of Commons. Hope Booth, who was born in Toronto, is the daughter of Dr. W. Beresford Hope, M.P. Kitty Cheatham is the daughter of Colonel Richard Cheatham, three times Mayor of Nashville, Tenn. Ida Vernon's father was a younger son of the Scotch Earl of Caithness. Charlotte Walker's grandfather, Pinckney Walker, was British Consul at several Southern cities during the Civil War.

Henry Stanford was born in Ramleh, Egypt, where his father was advocate for the British crown. Bruce McRae is the son of a surgeon in the English Army. Kathryn Kidder's father was Colonel H. M. Kidder, a prominent member of the Chicago Board of Trade, and her grandfather, Daniel Parrish Kidder, was a noted educator. William Gillette is the son of Francis Gillette, at one time a United States Senator and once a candidate for Governor of Connecticut. Ben Greet's father was Captain William Greet, of the Royal British Navy. Dr. Cornelius Herz, associated with Ferdinand De Lesseps in the first Suez Canal scheme, was the father of Ralph Herz. Lulu Glaser's husband. Marie Dressler is the sister-in-law of Richard Ganthony, author of A Message from Mars, and Suzanne Sheldon is the sister-in-law of Anthony Hope Hawkins. Irene Moore's grandfather, Captain Crawford Moore, for two terms represented Missouri in the United States Senate. Jane Oaker's grandfather was Christian Peeper, a millionaire tobacco manufacturer, and the father of May Robson was an officer in the British Navy. Templer Saxe is the son of Eaton Edevenin, a barrister-at-law, and his wife, Lady de Capelbroke. Cosmo Gordon-Lennox is the son of Lord Alexander Gordon-Lennox, and the husband of Marie Tempest. James Young's father represented Maryland in the United States Senate for many years, and his grandfather was at one time Mayor of Baltimore. Percy Winter is a son of William Winter, the veteran dramatic critic. The list might continue endlessly if one were willing to risk the accusation of snobbishness.

♣

We hear much talk of the "advance" of the theatre. The progress of the drama will not be hindered by any shortage of competent artists required to interpret it. The actor has kept pace with the theatre and the player of to-day is on a higher plane, intellectually, than his predecessors of the "good old days," so-called. The masterpieces of the old dramatists and the output of the playwrights springing up about us are in better hands, for interpretation, than ever before. The actor is no longer an artistic, picturesque vagabond—he is more often a student. This is the Renaissance of the players' art.

A NEW POLITICAL DRAMA.

Klaw and Erlanger have closed a contract with Henry Beach Needham for his play on American political life entitled Senator West. The play deals with political complications in Washington and the Middle West, but has a love story running through it. The announcement is of unusual interest, as it has been read by some of the most prominent of our national figures, including ex-President Roosevelt, Postmaster-General Frank H. Hitchcock, Senators LaFollette and Beveridge and Congressman Victor Murdock.

THE CONRIED FUNERAL.

The Metropolitan Opera House Filled at an Impressive Public Ceremony

Nearly eight thousand people attempted to gain admission to the Metropolitan Opera House on the morning of May 13, when public funeral ceremonies were held over the body of Heinrich Conried, late managing director of the Metropolitan Opera House Company. Admission was by ticket only, and fifty policemen were on hand to preserve order.

The proscenium arch and curtains were draped in black and the footlights were hidden with masses of white and pink roses, lilies of the valley, carnations and smilax. The emblems bore the cards of Mr. and Mrs. Andreas Dippel, Mr. and Mrs. Otto Weil, Edward Seidl, Mr. and Mrs. Emil Boas, Mr. and Mrs. Henry Morgenthau, Mr. and Mrs. Samuel Untermyer, Adolph H. Kahn, the Sperling family and scores of others who had long known the dead impresario. Still others were from the orchestra, the opera house executive staff, ushers and stage hands.

Following a private service at the former home of Herr Conried, the body was borne into the opera house through the Seventh Avenue entrance and carried to the catafalque, preceded by the honorary pallbearers. These were Samuel Untermyer, Morris Baar, George Bischel, Charles Bunian, Otto H. Kahn, Henry Morgenthau, Prof. W. H. Carpenter, Otto Weil, A. J. Dittenhoefer, Alfred Freundlich, Ernest Goerlitz, A. D. Juilliard, Solomon Kohn, Alexander Lambert, Adolph S. Ochs, Carl Rosenbaum, Selig Rosenbaum, Maurice Rothschild, Edward Seidl, Richard Sutro, Alf. Hayman, Justice Charles H. Traux and Frank McKee.

The stage was set for the second act of Verdi's opera, Falstaff, and the catafalque, upon which the body rested, was raised several feet above the stage and approached by seven steps draped in crepe. At the head of the catafalque stood a bust of the former director in bronze. Flowers were everywhere, even to the palm banked wings.

The orchestra, under the direction of A. L. Rothmeyer, played Beethoven's Funeral March as the body was brought upon the stage and the audience stood. Rabbi Wise began the ceremonies by reading from the Psalms, and then the male chorus from Parsifal sang "Crossing the Bar."

Charles Burnham, of the Theatre Managers' Association, was the first speaker, and was followed by Professor Carpenter. A quartette composed of Madame Louise Homer, Marie Rappold, Riccardo Martin and Robert Blass sang Handel's "Largo," with orchestral accompaniment.

Rabbi Wise then delivered the eulogy and offered a short prayer, after which the choir boys sang an "Amen" from Parsifal.

The pallbearers then lifted the coffin on their shoulders as the orchestra began Chopin's Funeral March, the audience standing until they left the stage.

Accompanied by the mourners and a few friends, the body was taken to the Temple Beth-El Cemetery, Cypress Hills, Brooklyn, and interred. Later the body will be placed in a mausoleum to be built by Mrs. Conried.

THE CLOSING THEATRES.

With the approach of June and the call of outdoor amusements, the closing performances of several Broadway attractions are announced. Next Saturday evening Henrietta Crosman will end her run at Wallack's in Sham and take a short rest prior to the presentation of that comedy in Chicago and on tour. On June 5 the engagement of Frances Starr in The Easiest Way at the Stuyvesant Theatre will be brought to an end. Miss Starr will sail on June 16 on the *Mauretania* for a three months' trip abroad, visiting London, Paris, Berlin, Vienna and Venice. Mr. Belasco announces that The Easiest Way, with Miss Starr, will resume its run early in September, remaining at the Stuyvesant during the early part of the season, previous to Miss Starr's tour of the principal cities. On Saturday evening, June 5, also, the long run of Maude Adams in What Every Woman Knows at the Empire Theatre, will end to allow Miss Adams ample time to further prepare for her appearance in Joan of Arc at Harvard University, June 22.

THREE NEW PLAYLETS FOR TWELFTH NIGHTERS.

At the Berkeley Theatre on May 10 the entertainment given under the direction of the Twelfth Night Club embraced three new playlets. Thomas Findley, John Sanders, Blanche Weaver and Miss Leslie Bingham presented the Siege of Berlin, dramatized by William J. Hurlbut from Alphonse Daudet's story of the same name.

Lumsden Hare and Selene Johnson offered Anthony Hope's The Philosopher in the Apple Orchard and a one-act version of Peg Woffington, arranged by Mrs. Charles A. Doremus concluded the list. In the cast of Peg Woffington were Lavinia Shannon, Thomas Whiffen, F. Newton Linds, J. Malcolm Dunn, and Helen Ashley.

TICKET SPECULATORS' BILL VETOED.

Mayor McClellan on May 11 vetoed the bill which sought to amend the New York city charter in a way that would benefit theatre ticket speculators. The measure vetoed provided that persons may sell tickets to places of amusement after obtaining a permit from the Mayor and that for a license a fee of $500 a year shall be paid for the first five years and a fee of $200 for each annual renewal.

MORT H. SINGER TO STAR HOMER B. MASON

Homer B. Mason will be starred next season by Mort H. Singer in a comedy written especially for Mr. Mason by Hough and Adams. Rehearsals begin Aug 5. This is the first time Mr. Singer has selected an actor already under his management for stellar honors. Marguerite Keeler has been engaged for a leading role in support of Mr. Mason.

HARRY CLAY BLANEY WRITING PLAY.

Harry Clay Blaney is at work on a new play, to be called The Boy Mayor of New York. Mr. Blaney has not yet announced his professional plans for next season, nor has his wife, Kitty Wolfe Blaney, announced hers. While in New York recently Mrs. Blaney placed an order for a fifty-horsepower Packard automobile.

CAST OF THE YANKEE MANDARIN.

Alexander Clark, Jobyna Howland, Ernest Fisher, George Lydecker, Maitland Davies, and Frank Belcher have been engaged for The Yankee Mandarin, which will be seen in Boston early in June. Rehearsals have already begun under the direction of Joseph Herbert.

THE MARLOWE-SOTHERN ENGAGEMENT.

At the Academy of Music, for three weeks beginning May 31, Julia Marlowe and E. H. Sothern will be seen again as co-stars, presenting a repertoire including Romeo and Juliet, Hamlet, The Merchant of Venice, Twelfth Night and The Taming of the Shrew.

HALF MILLION LOAN FOR NEW THEATRE.

The Title Guarantee and Trust Company has made a building loan of $500,000 to the Dillingham Theatre Company, which is to construct a theatre on Times Square. The entrance to the new playhouse will be on Broadway just north of Forty-sixth Street.

NEW THEATRE FOR SUPERIOR, WIS.

C. A. Marshall, who was manager of the Grand Opera House, Superior, Wis., which was destroyed by fire recently, announces that a new playhouse will be erected in time to open early next season.

THE PLAYS OF THE WEEK.

AN OLD FARCE, REJUVENATED WITH COLLIERISMS, A WELCOME REVIVAL.

Mr. Mantell, as Claude Melnotte, at One Matinee—Mr. Sothern, in Three Plays, an Uptown Attraction—A Burlesque Entertainment is Promoted to Broadway.

To be reviewed next week:

THE MARBLE HEART.....Academy of Music
THE MIDNIGHT SONS.....Broadway

Garrick—The Man from Mexico.

It is a wise playwright who knows his own play after William Collier has been playing it for a fortnight or so. It is the Collier custom (and a very happy one, too, for many dramatists whose work Mr. Collier has exploited) to inject into the comedies in which he appears added "business" and lines of his own brewing, practically always with such success that in more than one instance the comedian has been the saving of the playwright. As in the case of Miss Cahill, for instance, with Mr. Collier the player and not the play "is the thing." Several seasons ago, after Jameson Lee Finney had failed to make A Fool and His Money go, Mr. Collier with his Collierisms made the piece, poor as it was a half success on the road. And it is a question if several of his more recent vehicles would have been successes in less apt and ready-witted hands.

So, bristling throughout Mr. Collier's revival of his old success, H. A. Du Souchet's farce, The Man from Mexico, brought back to life at the Garrick Theatre last Monday evening, one recognises the Collier humor finding its vent in interpolated lines and excruciating additions of "business" funnier even than was Mr. Du Souchet's intent. The theatrical taste for farce has changed but little since The Man from Mexico had its first performance at Hoyt's Theatre, in April, 1897, and, with his valuable experience since as a light comedian, Mr. Collier is a funnier Fitzhugh than ever. As a matter of record the cast reviving the play is here appended:

Benjamin Fitzhugh	William Collier
Colonel Roderick Majors	J. E. Saville
Willie Lovedl	Reginald Mason
Von Bulon Bismarck Schmidt	Dan Mason
Edward Farrar	Reg MacDougall
Richard Daunton	James Fallon
Timothy Cook	M. L. Hackett
Officer Googan	Thomas Beauregard
Louis	Thomas Martin
Tompkins	John Adam
Clementina Fitzhugh	Helena Collier Garrick
Sallie Gracie	Gladys Claire
Nettie Majors	Desmond Kelly
Miranda	Paula Marr

The Man from Mexico makes admirable early Summer entertainment, and in it Mr. Collier, very likable and very funny, will be found by those who like the Collier methods to be extremely and delightfully Collieresque.

Academy of Music—Mantell.

On Monday, Tuesday, Wednesday and Saturday evenings last week at the Academy of Music Robert Mantell again appeared in King Richard III to four enthusiastic audiences. At Wednesday's matinee, for the first time during his present New York season, Mr. Mantell revived The Lady of Lyons for a single performance. Mr. Mantell, of course, appeared as Claude Melnotte, an exquisite lover and an elegant dandy. The extravagant romance of Bulwer-Lytton, as well as the playwright's old-time humor, found admirable interpretation at the hands of this long-experienced and painstaking artist. The Pauline Deschappelles was Marie Booth Russell, who contributed a womanly and consistent portrayal of a character as often abused as Dumas' La Dame Aux Camelias. For record the entire cast is here given:

Claude Melnotte	Mr. Mantell
Beauseant	Fritz Leiber
Colonel Damas	Ethelbert Hales
Glavis	George Stillwell
Landlord	Oscar Pfeiferle
Gaspard	William Bowen
Mons. Deschappelles	Walter Campbell
Captain Gervais	Frederick Baldwin
Lieutenant Dupont	Edward Lewers
Pauline Deschappelles	Marie Booth Russell
Madame Deschappelles	Lillian Kingsbury
Widow Melnotte	Edith Campbell
Marian	Josephine McCallum

On Thursday and Friday evenings and at Saturday's matinee the attraction was Richelieu, with Mr. Mantell again as the scheming cardinal.

For the current week Mr. Brady offers the actor in The Marble Heart, Mr. Mantell appearing as Raphael. The old play once so popular with theatregoers of a generation ago has an interesting history. It was first produced at the Adelphi, London, in 1854, with Lee Murray as Raphael. The original American production occurred in San Francisco at the Metropolitan in 1855 with Edwin Booth as the hero. A year later Laura Keene produced the play with George Jordon as the sculptor. The same role was done in Philadelphia by Mr. Conway and in Boston by Mr. Belton. That talented and romantic young tragedian, Edwin Adams, also appeared with great success in the part and was considered one of the most effective Raphaels of his time. Mr. Mantell's reappearance in the play is something of a novelty.

West End Theatre.

E. H. Sothern must have been flattered by the magnificent reception accorded him at the West End Theatre last Monday night when he appeared in If I Were King. Mr. Sothern, Malcolm Bradley, Albert S. Howson, Gladys Hanson and Virginia Hammond were all remarkably clever in the portrayal of their various roles, and their work was received by the audience with much appreciation. During the week the Monday bill was given on Thursday night and Saturday matinee, Tuesday and Friday nights, Lord Dundreary, and Wednesday and Saturday nights, Richelieu. A large advance sale for this engagement and big houses during the week were the rule. This week Lulu Glaser is the West End's attraction.

At Other Playhouses.

BLANEY'S LINCOLN SQUARE.—At this house last Monday evening a burlesque attraction which had been favorably received on the road and at theatres downtown, viz., The Follies of the Day, received its promotion to Broadway. The entertainment, more appropriately, will be found reviewed in the vaudeville department of THE MIRROR.

BROADWAY.—After a short season of darkness, the Broadway Theatre will open its doors Saturday night for the Summer. The attraction will be The Midnight Sons.

GRAND OPERA HOUSE.—Here, last night, The Queen of the Moulin Rouge replaced Robert Edeson in The Call of the North.

WEST END.—Last week E. H. Sothern was seen at this Harlem house in If I Were King, Lord Dundreary and Richelieu. This week's attraction is Lulu Glaser in Mlle. Mischief.

YORKVILLE.—At this house last night The Honeymooners followed Howard Thurston, the magician, who completed Saturday evening a most profitable week's stay.

METROPOLIS.—The Honeymooners, last week's attraction at this house, moved down to the Yorkville last night. The offering the current week is Gus Hisrick's Italian Grand Opera company.

ENGAGEMENTS FOR THE BARRIER.

Theodore Roberts and Guy Standing have been engaged by Klaw and Erlanger for the two principal roles in Eugene W. Presbrey's dramatization of Rex Beach's novel, "The Barrier," to be produced next season.

THE ACTORS' FUND.

A COMPLETE REPORT OF THE TWENTY-EIGHTH ANNUAL MEETING.

The New Officers and Directors—The Scope of the Fund and Its Hopes for the Future—Addresses of Joseph R. Grismer and F. F. Mackay—The Proceedings in Detail.

At the Gaiety Theatre last Tuesday afternoon the twenty-eighth annual meeting of the Actors' Fund of America took place. The meeting was called to order at 2 p.m. with Joseph R. Grismer in the chair. The following named gentlemen were present on the platform: Henry B. Harris, F. F. Mackay, Clay M. Greene, Thomas McGrath, William Harris, Ralph Delmore, Frank McKee, Thomas Wise, Frank Burbeck, Charles Burnham and Theodore Bromley.

Joseph R. Grismer called the meeting to order. He said:

"Ladies and Gentlemen: It is my privilege and my duty to call to order the twenty-eighth annual meeting of the Actors' Fund of America, and, in doing so, I must begin by saying to you that it is the first time in five years that the presiding officer has failed to be present at the annual meeting, and that on this occasion, as on previous occasions, it is not the choice of the president. Mr. Daniel Frohman, who has served you faithfully for twenty-eight years as secretary, vice-president and president, is on an enforced absence—he is out of the country—he is in Europe—he could not return in time, much to his own regret, as he has expressed to me personally, and to the regret of all of the other officers of the Fund, and I am sure it is a regret in which you will all join, but I assure you from the bottom of my heart that the greatest regret is mine."

After the minutes of the last meeting and the annual reports of the secretary and treasurer had been read, Mr. Grismer continued:

"The several officers of the Fund have reported to you and their reports have been duly accepted. They have performed their duties and they are ready to retire in favor of their successors.

"It is customary for the presiding officer of this Fund to make some remarks, sometimes called an address. In former years when I had the pleasure of attending these meetings they were very largely attended, and it must have been a great pleasure to the presiding officer to state his views, to tell his auditors what projects were ahead and to speak of the achievements of the past, but year by year the attendance has dwindled away, and dwindled further, until we have scarcely any attendance at all. I believe those who have been kind enough to attend, and who should not have been scolded, have been scolded for not having their friends with them a great many times, and for that reason I do not propose to indulge in any further remarks, except to say that it is a matter of deep regret to all the officers who spend a great deal of time, and a great deal of energy, in conducting the affairs of the Fund to find that when once a year a meeting is called of those who should be interested, there is such a poor and, what we commonly call, a beggarly showing. (There were one hundred and twenty-five members present.)

"You who are here should not be made to bear the burden of such reproach. It is intended for those who are absent—who do not come. I believe you feel as we do, that more of the members of the Fund, and that more of the profession in general, should be here, and I hope that next year we may have a better attendance. If we all talk to our friends about it perhaps that will be one way of attaining a larger attendance.

"It is customary to make a resume of the various statements, but I think that is scarcely necessary. You have heard carefully read the secretary's report, as well as the treasurer's report, and I presume you remember these as well as I do. I have made a tabulation of some of the reports. The secretary's report states briefly that the amount paid during the year for burials, clothing, etc., is about $30,000. At the bottom I see that the total expenses of the Fund over the receipts of the year show a deficit of about $1500. That, of course, is very unfortunate, and the officers of this Fund are always studying ways and means of replenishing the deficit, ways and means of obtaining moneys outside of the contributions, fees, benefits and the box office tax of ten cents for each free pass.

In January Mr. Alf. Hayman, one of the Board of Trustees, made a proposition, which was accepted by the officers of the Board, to establish a Registration Bureau in connection with the Fund, in the hope that most of the profession in general would find some inducement for visiting the Fund and becoming members, and possibly obtaining engagements on payment of so small a fee as one dollar.

"In February we had secured new quarters, more commodious than the old quarters, and more conveniently located in this building, and about Feb. 8 the offices were opened. So far they have been exceedingly successful. They have exceeded the expectations of the officers of the fund. I have here before me a short table, which should give you an idea of the enterprise that is so little advertised. It is very little known, and it has grown from nothing. It has been the means of bringing in a great many new members. It has brought in a great many people who have not previously joined. They joined it because it appealed to them, because there was something to be obtained for themselves—that is just what was intended. It is quite right that they should feel that way about it, and we intend to give members of the Fund something in return for their attention to the Fund.

"There were in the month of February, which was eight days short of a full month, 250 new members and 341 registrations. That is a great many new members for one month to register. In that month we received four life members.

"In the month of March new members came in to the number of 296, and, including old members who came to register, the figure reached 431. Life members numbered sixteen. In the month of April there were 180 new members and 290 registrations. There were three life members.

"You will see by that that there were more new members registered than old members, which means that many of those who were members came in to register to take advantage of new conditions brought about by the Registration Bureau.

"The amount taken in through the Bureau, which we cannot claim entirely for the Bureau, some of which might have come in any way from new members, amounts to $3,664. The expenditures in maintaining the Bureau of Registration amounted to $654. You see that makes a very large gain, and looks to those of us who have watched it as a very good beginning. It certainly should grow into a very large and thriving institution in connection with the Actors' Fund.

"I am dwelling this long on this matter because I wish you would take it very much to heart. I wish you would inform your friends. If we can make it generally known to the profession at large, it seems to me that we can get a great many new members. The only thing which must be paid to the Fund itself is the usual $2 per annum, and there is a great advantage in being registered in an office which every prominent manager in New York has agreed to patronize in seeking people for engagements, in preference to any other office.

"In other words, every manager has pledged himself to come first to the Actors' Fund Registration Bureau to see if he can get any people he wants before going elsewhere. That is a very important item.

"Of course, there should be something more general to increase this institution. This is a day of combinations. Only a few years ago there were two small clubs, if you will pardon the moment's digression, in New York city. Both of them were on, what the old farce calls, their last legs. By making a combination those two clubs have formed one very strong and apparently permanent institution in the city of New York. They are useful to the theatrical profession.

"Only a few days ago two other theatrical organizations, I speak of these because they are theatrical organizations, one consisting of the American Dramatists' Club and the other the Lady Dramatists of America, formed a combination for the same purpose—of increasing their usefulness to each other and to themselves and to enable them to get better quarters, better accommodations and to do more for themselves and the world in general.

"I approach this subject with a great deal of timidity, and I may encounter antagonism, yet in my opinion this is the thing that should be done.

"We have organized this Registration Bureau with the view of benefiting every actor and every actress in America, but there is already in existence a society called the 'Actors' Society,' which has been endeavoring to do the same sort of thing, with more or less success, and, in a single individual's opinion, I have consulted with no one and I have no idea what they will tell you; in my opinion these two organizations should be consolidated, because I believe that one big booking office is a great deal better for the profession than two small ones. More particularly when it is considered that these two small ones must work in antagonism toward each other. If this were done within four years, it is my belief that the theatrical profession would have in New York a great theatrical exchange, a great building, not a small office on the top floor, or a small private dwelling with one floor for themselves and another floor for somebody else; a great building where managers could send for the kind of information they want, where actors and actresses could come to obtain their engagements.

"We could house all the theatrical institutions in New York. We could even have a floor for the ladies' organization, which I believe is called the Professional Women's League, in that building, without any disintegration, to maintain their league. The Twelfth Night Club could have another floor, and the new organization which is called the Dramatists of America could also have a floor. We could house under one roof all the theatrical people, where they could always be together. We could have great reading rooms for the members of the Fund. We could have great writing rooms, meeting rooms, parlors and everything to contribute to their comfort, except eat and drink. That I am afraid they would have to find elsewhere; but I think with such a prospect before you it is worth thinking over, worth working for, and I hope some day to see it brought about.

"I will not dwell upon this thing longer, because there are many other things to speak about, things which the officers of the Fund have undertaken to bring about more revenues into our coffers. Encouraged by the success of the fair two years ago, we have planned to organize and conduct another fair, the Actors' Fund Fair, to be held during the last week of May, 1910. The officers have gone so far as to organize committees, and these committees are empowered to act and to secure a location. The location is an admirable one, ample room to have the greatest fair we have ever had, but it depends upon so many signatures and so many authorities that I think I had better not tell what the location is. You will get all the information later. I am giving you this advance information now in order that you may spread the news among the people of the theatrical profession.

"Before closing, I want to say to you, and I say it in sorrow, that there is one member of the Actors' Fund whom I am sure you must all miss from among us, one who has served this organization from its inception until the day of his death, served you faithfully, a man loved by all who met him or who knew him. I refer to the late Antonio Pastor.

"There is reference in this very short resume of the number of guests we have entertained in the Actors' Fund Home. I would very much rather you would hear upon the subject of the Actors' Fund Home one who has had practically charge of it from the time it was established until now. He has been the chairman of the Executive Committee, and the Executive Committee has conducted all the business and looked over anything once every week. He has made more visits to the Home. He knows more of the individuals who are guests there. He is more intimate with all the affairs of the Home than any one else in the world—this great charity which he himself has said extends from Maine to Mexico and from Connecticut to California. There is more sentiment connected with that Home, probably, I think positively, than with any other charitable institution in the world, and I am going to ask the one man who knows more about it, and has done more toward keeping it in the condition in which it has been kept, than anybody else, Mr. F. F. Mackay."

Mr. Grismer's address and the introduction of Mr. Mackay were received with much applause. Mr. Mackay said:

"It is a very great pleasure to be here to-day and to find even so small a proportion of this great profession taking an interest in the work of the Fund. We belong to that great world of amusement, speaking in a great broad general sense, which occupies more than two-thirds of the attention of the entire world. It is not a world of solemnity. It is a world of pleasure and of amusement. It is true that in the earlier days the church organizations suppressed theatres, they suppressed music, suppressed dancing, suppressed everything that made earth dear to us, calling this place simply a footstool, a sort of preparatory school from which we were to launch, God knows where, but with hope that by due preparation we will leave this world for better.

"I have lived in this world for seventy-seven years and I am of the opinion that it is a very good world to live in, although all of the people in it do not quite agree with each other.

"The theatrical profession is composed of men who love nature, and because they love nature, and because they have sympathetic natures in themselves, they have made a profession which we call the art of acting. It is the art of imitating nature, imitating joys, sorrows, anger and hatred, and all the emotions and phases of emotions of which the human being is capable. And it is the most popular art extant in the world. Wherever there is civilization the theatre obtains and is a mark that limits the highest form of civilization. Therefore, we, who have been in it, and are still in it, ought to feel proud to be connected with an art so broad and so generous in its intentions; but this same sympathetic people are sometimes not so careful in the economies of life as they should be and they find age overtaking them without having made due preparation for retirement and rest in their declining years. But that same broad sympathetic nature established twenty-eight years ago this Fund for the relief of the destitute, and for twenty-eight years it was carried on by a great broad charity throughout the entire United States, even extending to Canada and to all parts of this continent. When I say all parts, I may state to you the fact that in Mexico companies have become stranded, women who were left there have applied to the Fund and have been brought from Mexico back to New York through this great charity.

"Finally, eight years ago the Home was established. The word 'Home,' as generally applied, conveys an idea to most people of a sort of prison life, but let me assure you that the Home, the Actors' Fund Home, is no more like a prison life than daylight is like dark. It is a hotel in which the declining members of this profession are invited to go and live and to enjoy themselves in their retirement after having faithfully served in this profession, and since its opening there have been only seventy-nine members who have applied. At present there are thirty there. There are forty-two rooms in the place, and those of you who have been there know it, and those who have not been there ought to go there and know it.

"It is a better hotel than you can find in any city in the United States up to the rank of first class. You have, all of you, stopped in hotels that would not begin to compare with the Actors' Fund Home on Staten Island. Everything that is needed is there, and they are not called inmates—that is forbidden. They are the guests of this great profession and to be respected as guests by everybody who is connected with that institution. They are not called inmates at all, and they are all of them extremely happy in being there.

"It is true that of the seventy-nine we have only thirty left. A few have died. Several have resigned. It probably was a mistake on the part of the Board in the first place to receive some who thought it was a place of rest merely. It is a fine place for those who are through with the struggle for existence, and are ready to retire to that home and live quietly without any further contentions with life. There have been several, however, who have resigned. Some of them have gone back into the profession. Some have gone into other business, but the principle is this, that when once they go there, while there they are to no longer compete with the men and women who are struggling outside for a living.

"The home that they have, I think may be stated in a general way, is a better home than most people in this profession possess, and when they go there it is expected they will remain there and no longer compete with those who are struggling, those who are lodged sometimes in hall bedrooms, and even higher.

"In the Executive Committee I have met men and women who come and say they have been traveling, their engagements have been broken, and they are without funds. I have had men come to me and say that for two days they have been in New York without a place to sleep, and some of them have been a day, or twenty-four or thirty-six hours without food. There is no necessity for that. If men and women who have been out on the road and made failures, or the managers have made failures for them, will make application when they get to New York, in the proper form, they will always be furnished with food and a resting place.

"There is not a man on the Committee, there is not a man on the Board, who would refuse any actor who makes application at the Board for food and shelter.

"A very sad case occurred some eight months ago, in which it was reported that quite a well-known actress had been found on the street, had fallen and been taken into some place and taken care of without the aid of the Fund. Rest assured that so far, if anything of that kind occurs, it is because application has not been made to the Fund—let me assure you that the management of this Fund never refuses aid to anybody who asks it, no matter where they are found. They are first provided for, and then if an investigation is necessary they are asked 'why?' and 'What further can we do for you?'" and "What right have you for a claim upon us?" You may think those words 'what right' a little bit harsh, but let me tell you that this Fund, so great, so broad, so generous, like other great institutions, is frequently imposed upon.

"I may cite a case to you on that point. A manager was sent up to Middleton. That is the place where we send insane people. We have people scattered all over this country; in Long Island, in Boston, in California, in Montana, in Texas, in North Carolina. We have sixty-five patients at the present time outside of the home to take care of. This patient I was telling you about was sent to Middleton. I was absent from the city at the time. When I came back I asked for an investigation as to how long the man had been at Middleton. We found the books showed that he had been there some four years, but upon investigation we found that he had been dead three years, and a lawyer who had charge, or was interested in the man's sisters, supposed that this was a benefit institution and he had drawn the amount of money every week for three years before it was detected.

"We have cases where people who are amply able to take care of their sick bring them to the Fund simply through a selfish disposition to be rid of their care.

"I may state a case to you where an actor who had drawn a large salary died. The Fund buried him, became his widow came and cried, stood there and wept over the situation, too poor to bury her husband. Afterwards I asked for an investigation again, and we found that the man who died—the dead actor—had left $2,000 in the bank and three houses in the city of Providence, from which she was drawing rent.

"So I ask you not to be too severe when you find that your committee—the Executive Committee—asks questions and probes the matter just a little in order to ascertain what is right and what is wrong in regard to the treatment.

"There can be no doubt about it that this Actors' Fund is the greatest charity in the world, and it is very beautiful and very grand to see a body of men who are themselves struggling for their daily subsistence contributing their time, and their money in support of their deserving comrades. It is a great, broad Christian principle. I say Christian, and when I say that, I mean the form of the highest civilization that we have, and this charity is the outgrowth of the highest civilization that we have to-day. I make no distinction of churches or nations, but simply say that charity—a recognition of the necessities of life for those who are in their declining years—is the outgrowth of the highest civilization yet known. And when you think of it, we have that great broad principle, 'do unto others as you would have others do unto you.' Bear it in mind whenever you are appealed to for charity—bear that in mind. It is the basic principle of society. It is the foundation. It is the great law of compensation. It existed, although we attribute it to Jesus, six hundred and fifty years before Jesus. It was enunciated by Confucius, although he put it 'do not unto others as you would not have others do unto you'; but it seems that the people who took hold of the Christian civilization have promulgated it and we are constantly reminded of that man who in his long gray gown, barefooted, or with sandals, traveling over the roads of Judea, suffering in behalf of the advancement of civilization, a great broad democrat taking the whole world into his sympathies, finally dying for them—we have that great broad example and that saying handed down from Him from whom we perhaps remember it more clearly.

"Think of this matter when you go out from here, and resolve to impress it upon the rest of the theatrical profession. I suppose we have about thirty thousand people in the theatrical profession in America who should be interested in this Fund. You see we are short a few thousand dollars this year, but think what a small sum two dollars is if you pay it out when you are flush with money; when the season is on send your money into the Fund and I am sure you will feel better and happier when you have sent in that two dollars, and your happiness would be increased when you have induced another fellow to send that amount to the Fund. Therefore, if you really want to be happy make up your mind to work for the Actors' Fund, for the purpose of taking care of the sick and destitute throughout the United States, and for the purpose of taking care of the old men and women who have won the honors that you have conferred upon them by making them your guests."

Mr. Mackay's remarks were warmly applauded. The election of officers was then taken up. Thomas McGrath, the chairman of the Nominating Committee, on behalf of that body, submitted the following names for officers for the ensuing year: Daniel Frohman, president; Joseph R. Grismer, vice-president; F. F. Mackay, second vice-president; Henry B. Harris, treasurer, and Frank McKee, secretary. The trustees for two years: Milton Nobles, Harry Harwood, William Harris, Ralph Delmore, Marc Klaw, Charles Burnham, Clay M. Greene and Percy G. Williams.

Mr. McGrath called attention to the fact that the gentlemen named are called on to succeed themselves, with the exception of Mr. Mackay, nominated for second vice-president in place of the late Tony Pastor. George Sammis was appointed judge of elections with three assistants as tellers.

The ticket as nominated above was elected in its entirety.

Mr. Grismer, speaking for himself and empowered by the other members of the ticket to act for them, expressed the thanks of the officers for the honor paid them in their re-election.

After a few pertinent suggestions and queries from members present the meeting adjourned.

The statement of Henry B. Harris, the Fund's treasurer (the annual cash statement from May 1, 1908, to May 1, 1909), is as follows:

Receipts for year	$34,728.43
Disbursements	49,394.18
Overdraft	$14,665.75
Bank balances	14,172.24
Investments	155,966.25
	$170,138.45

MRS. YEAMANS' NEW HAPPINESS.

There isn't a player or theatregoer but has the welfare of that dear old lady of the stage, Mrs. Annie Yeamans, warmly enough at heart to rejoice with her in a new happiness which came to her last week. The arrival in New York May 9 of Mrs. Yeamans' daughter, Lydia Yeamans Titus, and the latter's husband, Fred J. Titus, after an absence of two and a half years in England, resulted in a complete reconciliation between mother and daughter (the estrangement of the two was well known in theatrical circles) and now there isn't a liveller nor a more chipper dancer or singer in the entire Candy Shop organization than the blithe Mrs. Yeamans, seventy-three years young. Mr. and Mrs. Titus return to England in August for a tour of the Moss and Stoll circuit, but in the interim will probably be seen in vaudeville here for a few weeks. Mrs. Titus is said to be in better voice and form than ever before.

MRS. JANE GERMON VERY ILL.

Mrs. Jane Germon, the comedienne, is seriously ill at the home of her son, Dr. Frank W. Germon, Baltimore, Md. As Mrs. Germon is eighty-seven years old grave doubts of her recovery are entertained. The muscles of her throat are paralyzed and she is able to take little nourishment and is conscious only at intervals.

Mrs. Germon comes from a celebrated theatrical family, being a cousin of the late Joseph Jefferson. She made her first appearance upon the stage eighty years ago in support of Edwin Forrest, playing Albert in William Tell.

Mrs. Germon is the mother of Effie Germon and grandmother of Bessie Germon. A sister, Mrs. Elizabeth Saunders, of San Francisco, who was once well known upon the stage herself, is still living and is more than ninety years of age.

COMPETITION FOR LOVING CUP.

The loving cup offered through the Actors' Society for the best kept stage and dressing-rooms in any American theatre is creating much competition among stage crews all over the country.

The donors of the cup expect that the cleanliness which will be promoted by this competition will do much to combat the spread of tuberculosis among actors.

The articles published by THE MIRROR have attracted much attention, and additional interest has been excited by cards sent out from the Actors' Society on which were pictures of the cup and synopses of the rules which govern its award.

HENRIETTA CROSMAN'S EFFECTS AT AUCTION.

The effects of Henrietta Crosman and Maurice Campbell, her husband, will be sold at auction this week at 1382 Broadway. Included in this sale is Miss Crosman's library of about 2,000 volumes, including many special editions, manuscripts of plays and prompt books. Miss Crosman's jewelry and her theatrical costumes will also be included in the sale.

THE MIDNIGHT SONS PRODUCED.

Lew Fields' Summer entertainment, The Midnight Sons, had its premiere at the Hyperion Theatre, New Haven, on May 12. The play is by Raymond Hubbel and Glen McDonough, and was well received. It is now at the Broadway Theatre, this city, for an indefinite engagement.

THE ACTORS' SOCIETY.

A SUGGESTION FROM JOSEPH R. GRISMER AROUSES FAVORABLE COMMENT.

A Plan Tending to the Consolidation of Divers Actors' Organizations—Varying Opinions—Alberta Gallatin in a New Sketch—William Bellert Returns from the Lyric, New Orleans—Warm-Weather Gossip of Members.

At the annual meeting of the Actors' Fund of America, held at the Gaiety Theatre last Tuesday afternoon, Joseph R. Grismer suggested a plan which cannot but be of the utmost importance to organizations made up of players. Mr. Grismer suggested that the Actors' Fund of America, the Actors' Society of America, the Professional Woman's League and other kindred organizations allied to the profession, be consolidated, housed together in a building to be erected for the purpose, and all to work harmoniously together to further their common interests. While such a plan may have occurred before to those who have the welfare of the organizations warmly at heart, the project has always remained up in the air, so to speak, and Mr. Grismer is the first to give it tangible form. At Tuesday's meeting the suggestion was received warmly and President Thomas A. Wise, of the society, gave it his approval. The advantages which would accrue from such an amalgamation are numerous and the plan is one calling (so those interested think) for careful deliberation. The Actors' Society secretary, George Seybolt, has declared himself in its favor, and the consensus of comment among the society members and players generally is favorable. It is probable that the subject will be brought up and some action taken at the society's annual meeting on June 10.

The preliminary meeting, at which the Election Committee will be appointed and the new directors nominated, will be held at the society's rooms to-day. On Wednesday, June 9, the election of directors will take place and the following day, June 10, will occur the annual meeting and the election of officers.

Over in Brooklyn last week Alberta Gallatin, one of the society's most popular members, presented for the first time a new vaudeville playlet by W. H. Clifford entitled Who's the Man, and both Miss Gallatin and her little play have been credited with having scored a substantial success. W. H. Forestelle and Calvin Tibbets appeared competently in prominent supporting roles.

After a successful season covering forty weeks and well nigh as many roles, William Belfort is just closing with the Lyric Stock company in New Orleans, preparatory to a Summer's rest at his home in Dorchester, Mass. Mr. Belfort, during his stay in New Orleans, has become immensely popular with the Lyric's patrons, playing juvenile and leading roles. Although a young man with but eight years of experience, Mr. Belfort has done some notable work. His first appearance was in farce, What Happened to Jones, and his second as Howard Wilson in The Fatal Wedding. The latter role he played for a season and followed it with five consecutive seasons in support of David Higgins, playing the juvenile roles in that actor's repertoire. He originated the part of Ned Penn in His Last Dollar. During the intervening Summers Mr. Belfort has appeared with stock organizations in Providence, Fall River, Springfield and New Bedford (playing three Summers in the latter city with the Hathaway company) and in New Orleans. In these engagements his youthful, straightforward and manly methods have won him a deserved following.

For Mrs. Leslie Carter's special performance of Zaza, with which she recently closed her season in Atlantic City, Bertha Carlyle, Katherine Du Barry, George Girard, Herbert Millward and Teft Johnson were specially engaged for the roles, respectively, of Madame Dufrene, Aunt Rosa, Cascart, Jolli and Monet.

Mary Cecil is to appear in support of Charles Richman in The Revelers.

Frank Losee, who recently closed in support of Bertha Galland in The Return of Eve, has been engaged to play Sir Isaac Jacobson in The House Next Door at the Gaiety.

Martin Alsop, John Gorman and Agnes Mapes are members of the cast of Harrison Armstrong's new vaudeville sketch which opened last week.

Minnie Stanley opened yesterday in support of Valerie Bergere in the latter's vaudeville repertoire.

Josephine Sherwood and Ina Brooks are society members appearing in support of Guy Bates Post in Harrison Grey Fiske's new production, The Bridge.

Louise Muldener, Molly Revel and Henry Bergman have just closed a successful season with Walker Whiteside in The Melting Pot.

Will J. Deming, Harry Stubbs and Lola May are all credited with having made a most favorable impression in the Chicago production of A Gentleman from Mississippi.

In support of Tim Murphy at the premiere of My Boy in Chicago, May 9, society members who appeared in the cast included Sydney Rice, John R. Armstrong and James M. Brophy.

Berenice Parker played Nell, Helen Ware's former role, in The Regeneration, with the Selma Herman Stock company in Seattle recently and received some excellent notices for her portrayal.

Lorena Atwood, who played Mrs. Wilcox in The Talk of New York last season, has been engaged by Cohan and Harris for J. E. Dodson's play, The House Next Door, for next season.

Harry E. McKee, John Maurice Sullivan, David Davies and J. Beresford Hollis are members in good standing whose names were unintentionally omitted from the society's list printed in the Spring number of THE MIRROR.

On May 8 a daughter was born to Mr. and Mrs. John P. Brawn (Ethel Brooke Ferguson). Both the mother and little girl are progressing finely.

Jack Chagnon has joined the Suburban Garden Stock company in St. Louis for the Summer season.

Last Monday Eugenie Hayden inaugurated an engagement as leading woman of Poli's Stock company at Springfield, Mass.

Walter D. Greene, who closed recently with the Jefferson Theatre Stock company in Memphis, immediately joined the stock company at the Colonial Theatre, Cleveland, playing leading roles.

H. Ogden Crane has joined Louis Mann's company playing The Man Who Stood Still.

Clara Blandick opened successfully last week as leading woman of the Cook Stock company at Hartford, Conn., playing as her inaugural role Agatha Warren in The Warrens of Virginia.

Thaddeus Gray has been winning some very flattering notices for his work in leading roles with the Burwood Theatre Stock company in Omaha.

Emma Butler has been engaged for the role of Mrs. Brasselle in The Revelers, Charles Richman's new play soon to have a New York hearing.

Frank La Rue is playing the leading male roles with Edna May Spooner's stock company at Jacksonville, Fla.

Alfred Hollingsworth and Beatrice North, who have been appearing in Julius Steger's latest vaudeville playlet, The Way to the Heart, have signed with the Shubert Stock company at Utica for a Summer engagement. Mr. Hollingsworth, who has been re-engaged by Mr. Steger for his former role for next season, will have his own play, The Mills of the Gods, produced by the Shubert Stock company during his stay in Utica. It is probable that the play will have a regular production in September with Miss North featured in the leading role.

Fred G. Hearn, another member of Mr. Steger's company, he having originated the role of the lawyer in The Way to the Heart, is now filling a special engagement with the Poli Stock company at Worcester, Mass. He, too, has been re-engaged by Mr. Steger for next season.

THE MATINEE GIRL.

SHE WRITES, SEASONABLY, OF BOOKS OF PLAYER LIFE.

Tales of the Stage by Writers Who Are Familiar With It—The Elder Veale Comments Interestingly on American Players—A Fabulous Bit of Verse by Clay Greene.

THE players come, the players go,
Out of the shadows they advance
To meet the laughter and the dance,
The light, the song, the happy chance
Of hero's death or prince's woe.

They have their moment to entrance,
To lose the world or catch its glance,
Then they are gone; the lights sink low,
And to all you who cheered them so
They still are nothing but a show.

This is the humble voice and small
Of one who sat behind the scene,
Who saw the rough woof of the screen—
Pierrot in tears, the discrowned queen,
The hopes that faint by the high wall,
The luck that leaps it unforeseen,
The common joys that kiss between
The tragic, tired shadows tall—
Who yet at every curtain's fall
Said to her heart, "I loved it all."

I have quoted these verses for two reasons. One is that Wilton Lackaye, who reads everything, devouring Maeterlinck and tasting the police records with the impartial appetite of a student of human nature, assures me that it is the best introduction to a book written since Kipling rhymed his preface to his Indian tales.

The other is that I wanted the player folk to know that one of them, and the daughter of a great player on whom the curtain fell long ago, has written a prose epic of their lives. Virginia Tracy has gathered in a dozen tales the phases of player life, and named the collection "Merely Players."

"The Lotus Eaters," "A Votary in Motley," "The Nameless Team," "In August," "The Princess Rosalba," "The Interpreters," "A Danger of Delay," "Nobility Obliges," "Above Rubies," "An Indiscretion of His Majesty," "The Candle's Flame" and "The Professionals," are the titles under which she develops sympathetic character studies, witty strictures and humanely gripping situations.

The younger generation is interested in Virginia Tracy's book for the brilliant young author's sake. Those of mellower age read the book with eyes wet with the memory of another time and another person, a big, powerful magnetic player, with rugged force and rich, rolling voice, who was vastly proud of the little daughter with the tousled red head whom he called "Ginger," and of whom he said:

"The greatest ambition of my life is to play Virginius with my little daughter as Virginia."

It was an ambition never to be realized. The high flame of McCullough's genius flickered and went out in deep blackness. The "Little daughter Virginia" appeared upon the stage now and then, chiefly in Phoebe Davies' support in 'Way Down East. She has accompanied her mother, Helen Tracy, on tours when she was not playing. Her knowledge of the life cannot be questioned. Her love for it she declares in these verses I have quoted.

Another book of player life, in the form of a brightly written novelette, takes up a phase of the life omitted by Miss Tracy. George H. Brennan is a manager, and sympathises with managers. "Bill Truetell" is a soldier of fortune on the Rialto, a man to whom stranding is habitual and tie walking a frequent occupation. The reader laughs at Bill, but laughs through tears. If that homely, heart-swaying character is dressed for stage purposes it will be an interesting puzzle as to what stage personality it seems to fit as though cut to order. I thought again and again of Tom Wise as I read it. There peeped at me from between the pages his personal antipodes, Raymond Hitchcock. The story conjured visions of Digby Bell.

A third book upon my table has dramatic interest because an American and an English playwright are bidding against each other for its dramatic rights, and between them stands a brown-eyed, puzzled, rather frightened author, Elisabeth Banks. Miss Banks is a former newspaper woman evolved into a fictionist. She dwells in not over tenacious memories as the pert and pretty miss who went to London and worked as housemaid in the homes of the gentry and nobility, and profoundly stirred the stolid metropolis by publishing what she thus learned in the book "In Cap and Apron." Disguising her dainty self as a street sweep, she swept the crossings in London and embodied these and other experiences in a second book, "Campaigns of Curiosity." A third, "The Autobiography of a Newspaper Girl," preceded her entrance into the field of novelists. The newspaper instinct remaining in her, this graduate from journalism attended incognita the trial of Harry Thaw to study the manner in which a murder trial is conducted. These studies she has embodied in a clever book, "'The Mystery of Frances Farrington," in which a girl is tried for the murder of her own *nom de guerre*. The heroine plans a coup whereby she makes the District Attorney revert to the type of his tree swinging ancestors, and proves how frail a thing is circumstantial evidence.

An aristocrat of Bohemia is the father of W. B. Yeats, the Irish poet who wrote "The Land of Heart's Desire," and other poetic dramas identified in this country with the name of their interpreters, Mabel Taliaferro and Margaret Wycherly. Mr. Yeats is studying America, with no more ulterior aim, apparently, than because he thinks us an interesting people, almost as entertaining as his own beloved Irish.

He has a head like Longfellow's, and a face whose unchanging spirit is benevolence. One meets him at the table d'hotes where a few artists, actors and musicians and many lookers-on gather. He always carries a drawing pad, and if a face interests him he begs the privilege of sketching it upon the pad. He passes by beautiful faces and seeks interesting ones. He sketched Rose Stahl, emphasizing in her face that mournfulness in repose that has set all grave London speculating between laughs.

"She'll do serious work," he said. "I haven't seen her play. I don't need to. I judge by her face and her voice."

He sketched the lively Valery, who turned Nemesis, and sketched him as a Frenchman.

"You are going to make great drama in this country," he said. "I am sure of it, because you are so interested in life. England will produce no more great drama because she has no interest in life."

He told us, this fine old visionary, how The Easiest Way ought to end. "Laura should have had a different sort of lover. He ought to say to her, 'I know what you have done. I ought to leave you, but I can't. I love you too well. I forgive you. Come with me.' And she should have gone with him and should have become a good woman. That is what she would have done. That is what makes us sympathize with her, that she is capable of being good."

"You look as young as I expected your son to be," said the impertinent Matinee Girl. He turned upon her the smile of toleration.

"It is because I carry few impediments," he explained. "When we have but a few years more we learn to throw away useless things."

Dr. Julia Seton Sears, who is a lamp by the light of which many actor feet are guided, she being the Sunday morning lecturer at the Belasco Theatre, says:

"Be guided by your first thought on waking. It is the clearest, strongest, best thought of the day."

In a comparative vote for the most popular member of the New York Athletic Club Clay Greene would assuredly win. Always popular by reason of his good nature, his wit and the spirit of comradeship he radiates in the club, this improvisation, classified worthy a place in the journal of the club sent rocket high his stock in the good will and admiration of his fellow athletes. He named it "In the Cold Gray Dawn," and declared he had found it outside of Churchill's:

I dreamed that I dwelt on an isle of crushed ice,
In the midst of a lake of champagne.
Where blossomed the mint juleps in meadows of grass,
Amid showers of Bibbs rain.
I reclined on a divan of lager beer foam,
With a pillow of froth for my head,
While the spray from a fountain of sparkling gin
fizz
Descended like dew on my bed.
From the far-away mountains of crystalline ice
A zephyr, refreshing and cool,
Came wafting the incense of sweet smoketail
That sparkled in many a pool.
My senses were soothed by the soft purling song
Of a hundred of pousse cafe,
That rippled along over pebbles of snow
To a river of absinthe frappe.
Then lulled by the music of tinkling glass
From the echoeless tune that dance on the deep,
I dreamily sipped a highball or two,
And languidly floated to sleep.
But when I awoke on a bed of soft rocks,
With a bolster as hard as a brick,
A wrench in my head and a rack in my head,
And a stomach detestably sick;
With sand in my eyes and grit in my throat,
Where the taste of last evening still clung,
And felt a bath towel stuck in my mouth,
Which I afterward found was my tongue;
I groped for the thread of the evening before
In the mystified mass of my brain,
Until a great light burst upon me at last—
I'm off of the wagon again.

THE MATINEE GIRL.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 550 Seventh Avenue, New York.

The annual meeting of the Brooklyn Chapter for the election of officers and delegates to the national convention will be held at Hotel Imperial Friday evening, May 21. This business meeting will be followed by a reception for which an entertaining programme is in preparation.

The annual church service of the Brooklyn Chapter will be held on Sunday evening, May 23 at 7.45 in the Bedford Presbyterian Church, Nostrand Avenue and Dean Street. Preacher, the Rev. Edward Young.

The May reception of the New York Chapter will be held in the Parish Hall of the Metropolitan Temple, Seventh Avenue and Fourteenth Street, Thursday afternoon, May 20, from 3 to 5.30. Members of the dramatic profession and all members of the Alliance, also parishioners of the Metropolitan Temple, are cordially invited to be present.

Preparations for the annual convention, assembling May 27, include the following features: Business sessions at St. Chrysostom's Parish Hall, 9.30 a.m. to 5.30 p.m., Thursday, 27, with recess at noon for luncheon at Gazzo's, Broadway and Fortieth Street. Business sessions resumed at 2 p.m. Business session continued Friday morning, 28. Public meeting on the evening of 27 at Berkeley Theatre, 8.30, Mrs. Mary G. Spooner, president of the Alliance, in the chair. The interests of the Actors' Church Alliance will be presented from the point of view of the Church by Bishop Greer, of the Protestant Episcopal Diocese of New York; Rev. J. Wesley Hill, D. D., pastor of the Metropolitan Temple, Methodist, and their view will be efficiently sustained by F. F. Mackay, of the Actors' Society, and Mr. Hodge, of the Man from Home company. There will be incidental music by Alliance and other talent. An afternoon reception will be held May 28 from 2 to 5 p.m. at the residence of Mrs. Esther Hermann, 59 West Fifty-sixth Street. Attractive musical and literary entertainment is promised. The National Council gratefully acknowledges this courtesy of Mrs. Hermann, it being the second year in which she has afforded the Alliance that great pleasure. It is expected that a theatre party for convention delegates and other Alliance members will be arranged for Friday evening, May 28.

ESTHA WILLIAMS TO RETURN AS STAR.

Estha Williams, who has been taking life easy for the past three years, will return next season to the stage playing the leading role in Arthur C. Alston's new production, As the Sun Went Down. In addition to playing the chief role, Miss Williams will stage the play, the rehearsals starting August 1 and the season opening on August 24.

When Miss Williams gave up the part of Parepa in At the Old Cross Roads three years ago, after playing it for five consecutive seasons, she intended to remain off the stage for good, but Manager Alston, realizing that her acting in and stage management of At the Old Cross Roads had much to do in making that play an eight years' winner, has induced her to do the same for the new play.

The company will be first class in every detail and the play will be mounted appropriately. The tour will be a long one, opening in the East and including a far Western trip.

MRS. HUMPHREY WARD'S DEMURRER SUSTAINED.

In the Supreme Court, Justice Giegerich on May 11 sustained the demurrer of Mrs. Humphrey Ward to the answer of W. A. Brady in a suit brought by Mrs. Ward against W. A. Brady and O. D. Woodward, of Kansas City, to restrain them from using the dramatization of The Marriage of William Ashe.

Mrs. Ward's complaint is that Mr. Brady did not give the stipulated seventy-five performances per year of the play, and hence forfeited his rights to the play. Mr. Brady contends that Mrs. Ward waived the clause relating to the number of performances and, besides, thinks it a case for the Federal courts.

Justice Giegerich's decision permits Mr. Brady to amend his answer within twenty days.

MISS HELD SAILS.

Anna Held, accompanied by Dr. and Mrs. F. Ziegfeld, Sr., of Chicago, sails for Europe to-day on the *Kronprinzessin Cecile*. Miss Held will go direct to Vichy, France, where she will sojourn for three weeks. After brief visits in London, Berlin, Vienna, Venice and Paris she will spend considerable time in the south of France, motoring. The actress will return to New York early in September to resume her tour in Miss Innocence. The tour will be a short one, as she has contracted to appear in that piece in London late in April of next year. The party will be joined by F. Ziegfeld, Jr., immediately after the production of The Follies of 1909.

SHUBERTS GET A PERSIAN PRINCESS.

A Persian Princess, which is now running at the Queen's Theatre, London, is to be produced in America by the Shuberts early next season. Arrangements were made through Sanger and Jordan.

The play is musical and in two acts; lyrics by Percy Greenbank, music by Sidney Jones, additional musical numbers by Marie Horne.

The cast of the American production is not yet announced.

ETHEL BARRYMORE IN PINERO PLAY

Charles Frohman has arranged for Ethel Barrymore to appear in a new play, as yet unnamed, by Arthur Wing Pinero. This will be the first play of Mr. Pinero's seen since his House in Order was produced two years ago. Irene Vanbrugh will play in England the character played by Miss Barrymore in America.

PLANS OF THE SHUBERTS.

A STATEMENT OF THE RESULTS OF A VISIT TO THE FAR WEST.

J. J. Shubert Talks on the Open-Door Policy and What It Means to Theatrical Enterprise—Independence and Its Allies—Many Theatres Now Available.

How wide open the theatrical door has now been thrown, from the Atlantic to the Pacific, is apparent from the results of the trip which J. J. Shubert made to the Pacific Coast and from which he has just returned to New York.

Mr. Shubert explains the full scope of this new "open door" policy which he has been instrumental in establishing. He says that the Messrs. Shubert are now in a position to book attractions from East to West. Mr. Shubert also lays stress on the fact that Harrison Grey Fiske has not abandoned his allegiance to the Independents, but will continue to present his attractions in theatres booked by the Messrs. Shubert.

"In a general way the theatrical world has been expecting an outline of the definite policy to be pursued by the Shuberts in their fight for independence," said Mr. Shubert. "We feel that the time has come to make this specific announcement. We are in a position now to book offerings for forty weeks throughout the country, from New York to San Francisco, without requiring assistance from any one in any way. Any man who wants to make a production is in position to get what time he desires. This means a benefit to the author, actor and manager, as it creates a market for more plays and means more employment for actors.

"I have made arrangements in the larger cities throughout the country to control and operate new theatres on the same policy as we operate our theatres in the East. Where I have not obtained theatres under our personal management, I have made booking arrangements with various theatres throughout the country which have declared for an 'open door' policy, accepting productions from all.

"Our association with Liebler and Company, which has already been announced and by the terms of which we get twenty-six attractions to play in our theatres, more than offsets any possible loss.

"Harrison Grey Fiske has been popularly misunderstood. He has not in any manner ever given up his allegiance to the Independents and will play with us wherever we have houses."

Reverting to the subject of his Western trip, Mr. Shubert gave a more detailed account of some of the arrangements into which he entered and through which the Messrs. Shubert are now able to book Independent attractions for forty weeks across the continent.

"We have made an arrangement with the Association of Western Theatre Managers, which controls in the neighborhood of two hundred theatres," he said. "This is for the establishing of the 'open door,' and is very important, as the influence of the association extends from Denver and the Southwest to the Pacific Coast.

"We have also a number of new theatres to be included in our list—houses that are now in process of construction or which are immediately to be erected. For instance, we will have new playhouses in Portland, Ore., and in Los Angeles, Cal.

"I entered into arrangements for two new theatres in San Francisco, but pending the construction of these new houses our attractions will be presented at the American Theatre, an established playhouse. North of San Francisco we will have the new house in Portland, Ore., which I have just mentioned and which will be ready about the first of next year. Attractions booked through us can also play the Star Theatre, Tacoma, Wash., and the new Alhambra Theatre, Seattle, now in the course of construction, which is to open on July 12 with Mrs. Fiske in Salvation Nell.

"Coming East from Seattle, all attractions booked by us will be offered at the Grand Opera House, Salt Lake City, Utah, and at the Auditorium, Denver, Colo. This brings us back to our old Western base, Kansas City. From Denver we go to Omaha, where a new theatre is to be built at once. Then we go to St. Paul and Minneapolis, in both of which cities we have new theatres erecting. A new playhouse which is now being built for us in Boston will be opened by The Man from Home, Mr. Tyler's great success now at the Astor Theatre. New theatres are also being built for us in Indianapolis and Columbus.

"I wish to say that I found theatricals on the Pacific Coast in their infancy. The people there do not see an attraction until after it has played elsewhere for three or four seasons, and even then it is often done by some stock company.

"I think that a good production should be able to play Seattle for two weeks; Portland for one week; Los Angeles for four weeks; San Francisco for six weeks, and other minor points for corresponding engagements in accord with their relative importance.

"The Messrs. Shubert will next season present about sixty productions, constituting more dramatic and musical offerings under their own direction than have ever before in the history of the world been presented by one management, thus taking upon themselves the lead in supplying offerings to meet the new conditions even while making alliances with other producers such as Liebler and Company, Lew Fields, Joe Weber, Ray Comstock and Harrison Grey Fiske."

Mr. Shubert's announcement includes something like one hundred attractions that the Shuberts will book. A majority of these are their own enterprises, added to which will be those of Lew Fields, Joe Weber, David Belasco, Harrison Grey Fiske, Ray Comstock and William Faversham, as well as the list of Liebler and Company.

In a London interview, George Tyler, managing director of Liebler and Company, said:

"Our position is one of absolute independence. We have decided to book our attractions through the Shuberts because time and terms offered seem to us more advantageous than those to be obtained from Klaw and Erlanger.

"Our agreement with the Shuberts does not provide that we shall not book in other theatres, but is simply that the Shuberts shall open their houses to our attractions at such times and upon such terms as are mutually agreeable."

Mr. Shubert's statement as to the theatres involved follows:

List of Shubert theatres—New York city: Lyric, Maxine Elliott's, Daly's, Casino, Lew Fields' Herald Square, Majestic, Yorkville, Metropolis, Comedy, new Thirty-ninth Street playhouse, Broadway Theatre, West End, Grand Opera House (Brooklyn), and the Hippodrome; Philadelphia, the Lyric and Adelphi; Washington, the Belasco; Pittsburgh, the Duquesne; St. Louis, the Garrick; Cincinnati, the Lyric; Kansas City, the Shubert; Milwaukee, the Shubert; Buffalo, the Teck; Providence, the Providence Opera House; New Haven, the Hyperion; Rochester, the Baker; Syracuse, the Grand Opera House; Utica, the Shubert; Chicago, the Garrick; Toronto, the Royal Alexandra; Cleveland, the Colonial; Albany, Harmanus Bleecker Hall; Tacoma, Star; Seattle, New Alhambra. New theatres for the Messrs. Shubert will be located in Columbus, Indianapolis, Omaha, Portland, Seattle, Los Angeles, San Francisco, St. Paul, and Minneapolis. The "open door" policy will be in force with the Western Theatre Managers' Association, representing upward of 175 theatres in the Middle West. Most of these theatres are located in the progressive smaller cities of Illinois, Indiana, Iowa, Wisconsin, Minnesota, Missouri, Arkansas, Oklahoma, and Colorado. One of the most important results of this action on the part of the Western Theatre Managers' Association is that it opens the way to the Pacific Coast for all producers. This managers' association, which was formerly limited strictly to the Middle West, has now reached out until it embraces houses in such large and far Western points as Denver and Salt Lake City. As Salt Lake City is the point furthest West ordinarily played this side of the coast, an open-for-all theatre in that city means that there is no longer any obstacle to prevent any manager from booking directly from New York to San Francisco and up and down the Pacific States. The cities between Salt Lake and San Francisco are of such minor importance that companies ordinarily "jump" from Utah to California. Among the theatres now pledged to the open door policy are 4 in Arkansas, 9 in Indiana, 23 in Missouri, 20 in Iowa, 36 in Illinois, 9 in Minnesota, 6 in Nebraska, 26 in Kansas, 5 in Oklahoma, 3 in Utah, 1 in Wyoming and 11 in Colorado.

ETHEL FULLER

Rare dramatic and emotional ability has marked the successes of Ethel Fuller in a professional career that has also developed versatility and won popularity with her audiences. Miss Fuller has recently produced with success a sketch in vaudeville and has several propositions for next season, but has not decided yet on any engagement for the Fall.

INCONSISTENCY AT CONEY ISLAND.

The Police Interfere with Innocent Amusements, but Permit Saloons to Operate.

While the excise law was openly violated at Coney Island on Sunday, the open air circuses in Luna Park and Dreamland were placed under a strict police taboo. These shows are free to the public, save for the ten cent admission fee to the parks; and it was the public that suffered.

Outside of these great amusement parks things ran much as usual, but there was a feeling that the police authorities had interfered with the circuses in Luna Park and Dreamland only as a preliminary to a general taboo of amusements on the Island hereafter.

When midnight came, too, there was another surprise. The police closed up everything in a hurry, and it was intimated that this policy would be enforced this season.

As a result a mass meeting of amusement proprietors of Coney Island was held yesterday in the Administration Building of Dreamland, and a protest was formulated against the unrealled for interference with the innocent pleasures of thousands of persons whose only opportunity for recreation is on Saturday night and Sunday, and who regard Coney Island as the most satisfying resort open to them.

An informal meeting of Coney Island amusement managers and promoters, called by S. W. Gumperts, manager of Dreamland, was held at Dreamland yesterday (Monday). There were present representatives of Frederic Thompson, Bostock and others, including Wells Hawkes, and it was decided to appoint a committee to wait upon Mayor McClellan in the interests of the Island and its patrons.

AMUSEMENT COMPANIES INCORPORATED.

The following amusement enterprises filed certificates of incorporation with the Secretary of State at Albany the past week:

The Opera House Realty Company, New York; formed to carry on the business of giving theatrical, dramatic and operatic performances and to operate and manage theatres, etc; capital, $100,000; directors, Guy Phillips, Herbert L. Utter, Nathaniel A. Campbell, New York. Westchester Amusement Company, Yorkville Amusement Company and the Lenox Amusement Company, all of New York city, and each capitalized at $2,000; organized to do a general amusement business; directors, Frederick W. Forrest, Jr., P. Seyton Tunison, New York; Patrick Brown, Brooklyn, N. Y. Solar Slide Company, Watertown, N. Y.; to manufacture moving pictures, machinery, films and all supplies connected therewith; capital, $1,200; directors, M. M. Van Buren, Allen M. Van Buren, George Brown, Watertown, N. Y. Luray Amusement Company, New York; capital, $20,000; directors, William J. Kingdon, William L. Fawcett, John H. Mulcahey, New York. Cahn and Loew Theatrical Company, Brooklyn, N. Y., to erect, maintain, operate and control amusement enterprises; capital, $5,000; directors, Harry Harris, James A. Light, Edward Galiger, New York. Chicago Gayety Theatre Company, New York; to carry on a general amusement and theatrical business in its various branches; capital, $300,000; directors, Samuel A. Scribner, J. Herbert Mack, J. Lawrence Weber, New York; Rud K. Hynicka, Cincinnati, Ohio. Court Amusement Company, New York; to do a general theatrical business; capital, $2,000; directors, Frederick W. Forrest, Jr., P. Seyton Tunison, New York; Patrick Brown, Brooklyn, N. Y. Genesee Theatre Company, Rochester, N. Y.; moving pictures and vaudeville entertainments; capital, $10,000; directors, Charles P. Cox, Charles Englert, George Carnes, Rochester, N. Y. Weiss Amusement Company, New York; capital, $5,000; directors, Adolph Weiss, Lena Weiss, Max Weiss, New York. Moving Picture Service Company, Syracuse, N. Y.; to manufacture, sell and lease pictures, negatives, films, machines, appliances and supplies of every description used in picture and theatrical business; capital, $50,000; directors, Adam C. Hayman, Ernest I. Edgecomb, Leslie Kincaid, Syracuse, N. Y. Suburban Amusement Company, New York; to produce plays and deal in copyrighted plays and musical performances; capital, $1,000; directors, Charles H. Lary, Brooklyn, N. Y.; Edward J. Steiner, New York; Edward A. Isaacs, Madison, N. J.

AERIAL GARDENS' ATTRACTION REHEARSING.

Rehearsals for The Boy and the Girl, in which Carle and Marks will present Marie Dressler at the Aerial Gardens, atop the New Amsterdam Theatre, on May 31, are being held in Philadelphia. A new scenic production will have to be built for the roof stage. The complete cast of the principals of the company as it stands at present is as follows: Marie Dressler, Barney Bernard, Toby Lyons, Burrell Barbaretto, Eddie Heron, Felix Fantus, Edward M. Favor, Hugh Fay, Harriet Standon, Marion Garson, and Madeline Marshall.

NEW THEATRE PLAYS FOR BROOKLYN.

The directors of the Brooklyn Academy of Music have arranged with the management of the New Theatre for a series of performances of the dramatic offerings at the New Theatre. Details have not yet been announced, but it is said that the original casts and scenery will be seen in Brooklyn.

THE ACTORS' FUND.

A COMPLETE REPORT OF THE TWENTY-EIGHTH ANNUAL MEETING.

The New Officers and Directors—The Scope of the Fund and Its Hopes for the Future—Addresses of Joseph R. Grismer and F. F. Mackay—The Proceedings in Detail.

At the Gaiety Theatre last Tuesday afternoon the twenty-eighth annual meeting of the Actors' Fund of America took place. The meeting was called to order at 2 p.m. with Joseph R. Grismer in the chair. The following named gentlemen were present on the platform: Henry B. Harris, F. F. Mackay, Clay M. Greene, Thomas McGrath, William Harris, Ralph Delmore, Frank McKee, Thomas Wise, Frank Burbeck, Charles Burnham and Theodore Bromley.

Joseph R. Grismer called the meeting to order. He said:

"Ladies and Gentlemen: It is my privilege and my duty to call to order the twenty-eighth annual meeting of the Actors' Fund of America, and in doing so, I must begin by saying to you that it is the first time in five years that the presiding officer has failed to be present at the annual meeting, and that on this occasion, as on previous occasions, it is not the choice of the president. Mr. Daniel Frohman, who has served you faithfully for twenty-eight years as secretary, vice-president and president, is now an enforced absentee—he is out of the country—he is in Europe—he could not return in time, much to his own regret, as he has expressed to me personally, and to the regret of all of the other officers of the Fund, and I can state it is a regret in which you will all join, but I assure you from the bottom of my heart that the greatest regret is mine."

After the minutes of the last meeting and the annual reports of the secretary and treasurer had been read, Mr. Grismer continued:

"The several officers of the Fund have reported to you and their reports have been duly accepted. They have performed their duties and they are ready to retire in favor of their successors.

"It is customary for the presiding officer of this Fund to make some remarks, sometimes called an address. In former years when I had the pleasure of attending these meetings they were very largely attended, and it must have been a great pleasure to the presiding officer to state his views, to tell his auditors what projects were ahead and to speak of the achievements of the past, but year by year the attendance has dwindled away, and dwindled further, until we have scarcely any attendance at all. I believe those who have been kind enough to attend, and who should not have been scolded, have been scolded for not having their friends with them a great many times, and for that reason I do not propose to indulge in any further remarks, except to say that it is a matter of deep regret to all the officers who spend a great deal of time, and a great deal of energy, in conducting the affairs of the Fund to find that when once a year a meeting is called of those who should be interested, there is such a poor and, what we commonly call, a beggarly showing. (There were one hundred and twenty-five members present.)

"You who are here should not be made to bear the burden of such reproach. It is intended for those who are absent—who do not come. I believe you feel as we do, that more of the members of the Fund, and that many of the profession in general, should be here, and I hope that next year we may have a better attendance. If we all talk to our friends about it perhaps that will be one way of attaining a larger attendance.

"It is customary to make a resume of the various statements, but I think that is scarcely necessary. You have heard carefully read the secretary's report, as well as the treasurer's report, and I presume you remember these as well as I do. I have made a tabulation of some of the reports. The secretary's report states briefly that the amount paid during the year for burials, clothing, etc., is about $30,000. At the bottom I see that the total expenses of the Fund over the receipts of the year show a deficit of about $1500. That, of course, is very unfortunate, and the officers of this Fund are always studying ways and means of replenishing the deficit, ways and means of obtaining moneys outside of the contributions, fees, benefits and the box office tax of ten cents for each free pass.

In January Mr. Alf. Hayman, one of the Board of Trustees, made a proposition, which was accepted by the officers of the Board, to establish a Registration Bureau in connection with the Fund, in the hope that most of the profession in general would find some inducement for visiting the Fund and becoming members, and possibly obtaining engagements on payment of so small a fee as one dollar.

"In February we had secured new quarters, more commodious than the old quarters, and more conveniently located in this building, and about Feb. 9 the offices were opened. So far they have been exceedingly successful. They have exceeded the expectations of the officers of the fund. I have here before me a short table, which should give you an idea of the enterprise that is so little advertised. It is very little known, and it has grown from nothing. It has been the means of bringing in a great many new members. It has brought in a great many people who have not previously joined. They joined it because it appealed to them, because there was something to be obtained for themselves—that is just what was intended. It is quite right that they should feel that way about it, and we intend to give members of the Fund something in return for their attention to the Fund.

"There were in the month of February, which was eight days short of a full month, 250 new members and 341 registrations. That is a great many new members for one month to register. In that month we received four life members.

"In the month of March new members came in to the number of 296, and, including old members who came to register, the figure reached 431. Life members numbered sixteen. In the month of April there were 150 new members and 290 registrations. There were three life members.

"You will see by that that there were more new members registered than old members, which means that many of those who were members came in to register to take advantage of new conditions brought about by the Registration Bureau.

"The amount taken in through the Bureau, which we cannot claim entirely for the Bureau, some of which might have come in any way from new members, amounts to $3,664. The expenditures in maintaining the Bureau of Registration amounted to $654. You see that makes a very large gain, and looks to those of us who have watched it as a very good beginning. It certainly should grow into a very large and thriving institution in connection with the Actors' Fund.

"I am dwelling this long on this matter because I wish you would take it very much to heart. I wish you would inform your friends. If we can make it generally known to the profession at large, it seems to me that we can get a great many new members. The only thing which must be paid to the Fund itself is the usual $2 per annum, and there is a great advantage in being registered in an office which every prominent manager in New York has agreed to patronize in seeking people for engagements, in preference to any other office.

"In other words, every manager has pledged himself to come first to the Actors' Fund Registration Bureau to see if he can get any people he wants before going elsewhere. That is a very important item.

"Of course, there should be something more general to increase this institution. This is a day of combinations. Only a few years ago there were two small clubs, if you will pardon the moment's digression, in New York city. Both of them were on, what the old farce calls, their last legs. By making a combination those two clubs have formed one very strong and apparently permanent institution in the city of New York. They are useful to the theatrical profession.

"Only a few days ago two other theatrical organizations, I speak of these because they are theatrical organizations, one consisting of the American Dramatists' Club and the other the Lady Dramatists of America, formed a combination for the same purpose—of increasing their usefulness to each other and to themselves and to enable them to get better quarters, better accommodations and to do more for themselves and the world in general.

"I approach this subject with a great deal of timidity, and I may encounter antagonism, yet in my opinion this is the thing that should be done.

"We have organized this Registration Bureau with the view of benefiting every actor and every actress in America, but there is already in existence a society called the 'Actors' Society,' which has been endeavoring to do the same sort of thing, with more or less success, and, in a single individual's opinion, I have consulted with no one and I have no idea what they will tell you; in my opinion these two organizations should be consolidated, because I believe that one big booking office is a great deal better for the profession than two small ones. More particularly when it is considered that these two small ones must work in antagonism toward each other. If this were done within four years, it is my belief that the theatrical profession would have in New York a great theatrical exchange, a great building, not a small office on the top floor, or a small private dwelling with one floor for themselves and another floor for somebody else; a great building where managers could send for the kind of information they want, where actors and actresses could come to obtain their engagements.

"We could house all the theatrical institutions in New York. We could even have a floor for the ladies' organization, which I believe is called the Professional Women's League, in this building, without any disintegration, to maintain their league. The Twelfth Night Club could have another floor, and the new organization which is called the Dramatists of America could also have a floor. We could house under one roof all the theatrical people, where they could always be together. We could have great meeting rooms for the members of the Fund. We could have great writing rooms, smoking rooms, parlors and everything to contribute to their comfort, except rest and drink. That I am afraid they would have to rest and drink there; but I think with such a prospect before them it is worth thinking over, worth working for, and I hope some day to see it brought about.

"I will not dwell upon this thing longer, because there are many other things to speak about, things which the officers of the Fund have undertaken to bring about more revenue into our coffers. Moreover, by the success of the fair two years ago, we have planned to organize and conduct another fair, the Actors' Fund Fair, to be held during the last week of May, 1910. The officers have gone on the understanding to get out to secure a location. The location is an admirable one, ample room to have the greatest fair we have ever had, but it demands expenditure and as many subscribers as possible. Then I think I had better get off what the location is. You will get all the information later. I am giving you this advance information now in order that you may spread the news among the people of the theatrical profession.

"Before closing, I want to say to you, and I say it in sorrow, that there is one member of the Actors' Fund whom I am sure you must all miss from among us, one who has served this organization from its inception until the day of his death, served you faithfully, a man loved by all who met him or who knew him. I refer to the late Antonio Pastor.

"There is reference in this very short resume of the number of guests we have entertained in the Actors' Fund Home. I would very much rather you would hear upon the subject of the Actors' Fund Home one who has had practically charge of it from the time it was established until now. He has been the chairman of the Executive Committee, and the Executive Committee has conducted all the business and looked over anything once every week. He has made more visits to the Home. He knows more of the individuals who are guests there. He is more intimate with all the affairs of the Home than any one else in the world—this great charity which he himself has said extends from Maine to Mexico and from Connecticut to California. There is many sentiment connected with that Home probably, I think positively, than with any other charitable institution in the world, and I am going to ask the one man who knows more about it, and has done more toward keeping it in the condition in which it has been kept, than anybody else, Mr. F. F. Mackay."

Mr. Grismer's address and the introduction of Mr. Mackay were received with much applause. Mr. Mackay said:

"It is a very great pleasure to be here to-day and to find even so small a proportion of this great profession taking an interest in the work of the Fund. We belong to that great world of amusement, speaking in a great broad general sense, which occupies more than two-thirds of the attention of the entire world. It is not a world of solemnity. It is a world of pleasure and of amusement. It is true that in the earlier days the church organizations suppressed theatres, they suppressed music, suppressed dancing, suppressed everything that made earth dear to us, calling this place simply a footstool, a sort of preparatory school from which we were to launch, God knows where, but with hope that by due preparation we will leave this world for better.

"I have lived in this world for seventy-seven years and I am of the opinion that it is a very good world to live in, although all of the people in it do not quite agree with each other.

"The theatrical profession is composed of men who love nature, and because they love nature, and because they have sympathetic natures in themselves, they have made a profession which we call the art of acting. It is the art of imitating nature, imitating joys, sorrows, anger and hatred, and all the emotions and phases of emotions of which the human being is capable. And it is the most popular art extant in the world. Wherever there is civilization the theatre obtains and is a mark that limits the highest form of civilization. Therefore, we, who have been in it, and are still in it, ought to feel proud to be connected with an art so broad and so generous in its intentions; but this same sympathetic people are sometimes not so careful in the economies of life as they should be and they find age overtaking them without having made due preparation for retirement and rest in their declining years. But that same broad sympathetic nature established twenty-eight years ago this Fund for the relief of the destitute, and for twenty-eight years it was carried on by a great broad charity throughout the entire United States, even extending to Canada and to all parts of this continent. When I say all parts, I may state to you the fact that in Mexico companies have become stranded, women who were left there have applied to the Fund and have been brought from Mexico back to New York through this great charity.

"Finally, eight years ago the Home was established. The word Home, as generally applied, conveys an idea to most people of a sort of prison life, but let me assure you that the Home, the Actors' Fund Home, is no more like a prison life than daylight is like dark. It is a hotel in which the declining members of this profession are invited to go and live and to enjoy themselves in their retirement after having faithfully served in this profession, and since its opening there have been only seventy-nine members who have applied. At present there are thirty there. There are forty-two rooms in the place, and those of you who have been there know it, and those who have not been there ought to go there and know it.

"It is a better hotel than you can find in any city in the United States up to the rank of first class. You have, all of you, stopped in hotels that would not begin to compare with the Actors' Fund Home on Staten Island. Everything that is needed is there, and they are not called inmates—that is forbidden. They are the guests of this great profession and to be respected as guests by everybody who is connected with that institution. They are not called inmates at all, and they are all of them extremely happy in being there.

"It is true that of the seventy-nine we have only thirty left. A few have died. Several have resigned. It probably was a mistake on the part of the Board in the first place to receive some who thought it was a place of rest merely. It is a fine place for those who are through with the struggle for existence, and are ready to retire to that home and live quietly without any further contentions with life. There have been several, however, who have resigned. Some of them have gone back into the profession. Some have gone into other business, but the principle is this, that when once they go there, while there they are to no longer compete with the men and women who are struggling outside for a living.

"The home that they have, I think may be stated in a general way, is a better home than most people in this profession possess, and when they go there it is expected they will remain there and no longer compete with those who are struggling, those who are lodged sometimes in hall bedrooms, and even higher.

"In the Executive Committee I have met men and women who come and say they have been traveling, their engagements have been broken, and they are without funds. I have had men come to me and say that for two days they have been in New York without a place to sleep, and some of them have been a day, or twenty-four or thirty-six hours without food. There is no necessity for that. If men and women who have been out on the road and made failures, or the managers have made failures for them, will make application when they get to New York, in the proper form, they will always be furnished with food and a resting place.

"There is not a man on the Committee, there is not a man on the Board, who would refuse any actor who makes application at the Board for food and shelter.

"A very sad case occurred some eight months ago, in which it was reported that quite a well-known actress had been found on the street, had fallen and been taken into some place and taken care of without the aid of the Fund. Rest assured that so far, if anything of that kind occurs, it is because application has not been made to the Fund—let me assure you that the management of this Fund never refuses aid to anybody who asks it, no matter where they are found. They are first provided for, and then if an investigation is necessary they are asked 'why?', and 'What further can we do for you?'" and "What right have you for a claim upon us?" You may think those words 'what right' a little bit harsh, but let me tell you that this Fund, so great, so broad, so generous, like other great institutions, is frequently imposed upon.

"I may cite a case to you on that point. A manager was sent up to Middleton. That is the place where we send insane people. We have people scattered all over this country; in Long Island, in Boston, in California, in Montana, in Texas, in North Carolina. We have sixty-five patients at the present time outside of the home to take care of. This patient I was telling you about was sent to Middleton. I was absent from the city at the time. When I came back I asked for an investigation as to how long the man had been at Middleton. We found the books showed that he had been there some four years, but upon investigation we found that he had been dead three years, and a lawyer who had charge, or was interested in the man's sisters, supposed that this was a benefit institution and he had drawn the amount of money every week for those years before it was discovered.

"We have cases where people who are amply able to take care of their sick bring them to the Fund simply through a selfish disposition to be rid of their care.

"I may state a case to you where an actor who had become a man of very salary did. The Fund looked after the family. Afterwards I asked for an investigation again, and we found that the man who died—the child actress had left $5,000 in the bank and there lumped in the city of Providence, from which she was drawing money.

"So I ask you not to be too severe when you find that your committee, the Executive Committee, asks questions and probes the matter just a little in order to ascertain what is right and what is wrong in regard to the treatment.

"There can be no doubt about it that this Actors' Fund is the greatest charity in the world, and it is very beautiful and very grand to see a body of men who are themselves struggling for their daily support advocating their claims and their merits to a great Christian profession. I say Christian, and when I say that, I mean by the use of the highest civilization that we have to-day, I make no distinction of churches or nations, but simply say that charity—a conception of the commandments of God for those who are in their declining years—is the only principle of the highest civilization yet known. And people of the highest civilization yet known. And when you think of it, we have that great broad principle to-day, and you would have others do unto you. 'Do unto others as you would that others do unto you.' Many it is said wherever you can apply to the charity—bear that in mind. It is the basic principle of society. It is the foundation. It is the great law of compensation. It cannot, although we attribute it to Jesus, six hundred and fifty years before Jesus, it was enunciated by Confucius, although he said it 'do not unto others as you would not have others do unto you'; but it seems that the people who took hold of the Christian civilization have promulgated it and we are constantly reminded of that man who in the long gray years, barefooted, or with sandals, traveling over the roads of Judea, suffering in behalf of the advancement of civilization, a great broad democrat taking the whole world into his sympathies, finally dying for them—we have that great broad example and that saying handed down from Him from whom we perhaps remember it more clearly.

"Think of this matter when you go out from here, and resolve to improve it upon the rest of the theatrical profession. I suppose we have about thirty thousand people in the theatrical profession in America who should be interested in this Fund. You see we are short a few thousand dollars this year, but think what a small sum two dollars is if you pay it out when you are flush with money; when the demon is on need your money into the Fund and I am sure you will feel better and happier when you have sent in that two dollars, and your happiness would be increased when you have induced another fellow to send that amount to the Fund. Therefore, if you really want to be happy make up your mind to work for the Actors' Fund, for the purpose of taking care of the sick and destitute throughout the United States, and for the purpose of taking care of the old men and women who have won the honors that you have conferred upon them by making them your guests."

Mr. Mackay's remarks were warmly applauded.

The election of officers was then taken up. Thomas McGrath, the chairman of the Nominating Committee, on behalf of that body, submitted the following names for officers for the ensuing year: Daniel Frohman, president; Joseph R. Grismer, vice-president; F. F. Mackay, second vice-president; Henry B. Harris, treasurer, and Frank McKee, secretary. The trustees for two years: Milton Nobles, Harry Harwood, William Harris, Ralph Delmore, Marc Klaw, Charles Burnham, Clay M. Greene and Percy G. Williams.

Mr. McGrath called attention to the fact that the gentlemen named are called on to succeed themselves, with the exception of Mr. Mackay, nominated for second vice-president in place of the late Tony Pastor. George Sammis was appointed judge of elections with three assistants as tellers.

The ticket as nominated above was elected in its entirety.

Mr. Grismer, speaking for himself and empowered by the other members of the ticket to act for them, expressed the thanks of the officers for the honor paid them in their re-election.

After a few pertinent suggestions and queries from members present the meeting adjourned.

The statement of Henry B. Harris, the Fund's treasurer (the annual cash statement from May 1, 1908, to May 1, 1909), is as follows:

Receipts for year	$34,728.43
Disbursements	49,394.18
Overdraft	$14,665.75
Bank balances	14,172.24
Investments	155,966.25
	$170,138.45

MRS. YEAMANS' NEW HAPPINESS.

There isn't a player or theatregoer but has the welfare of that dear old lady of the stage, Mrs. Annie Yeamans, warmly enough at heart to rejoice with her in a new happiness which came to her last week. The arrival in New York May 9 of Mrs. Yeamans' daughter, Lydia Yeamans Titus, and the latter's husband, Fred J. Titus, after an absence of two and a half years in England, resulted in a complete reconciliation between mother and daughter (the estrangement of the two was well known in theatrical circles) and now there isn't a livelier nor a more chipper dancer or singer in the entire Candy Shop organization than the blithe Mrs. Yeamans, seventy-three years young. Mr. and Mrs. Titus return to England in August for a tour of the Moss and Stoll circuit, but in the interim will probably be seen in vaudeville here for a few weeks. Mrs. Titus is said to be in better voice and form than ever before.

MRS. JANE GERMON VERY ILL.

Mrs. Jane Germon, the comedienne, is seriously ill at the home of her son, Dr. Frank W. Germon, Baltimore, Md. As Mrs. Germon is eighty-seven years old grave doubts of her recovery are entertained. The muscles of her throat are paralyzed and she is able to take little nourishment and is conscious only at intervals.

Mrs. Germon comes from a celebrated theatrical family, being a cousin of the late Joseph Jefferson. She made her first appearance upon the stage eighty years ago in support of Edwin Forrest, playing Albert in William Tell.

Mrs. Germon is the mother of Effie Germon and grandmother of Bessie Germon. A sister, Mrs. Elizabeth Saunders, of San Francisco, who was once well known upon the stage herself, is still living and is more than ninety years of age.

COMPETITION FOR LOVING CUP.

The loving cup offered through the Actors' Society for the best kept stage and dressing-rooms in any American theatre is creating much competition among stage crews all over the country.

The donors of the cup expect that the cleanliness which will be promoted by this competition will do much to combat the spread of tuberculosis among actors.

The articles published by THE MIRROR have attracted much attention, and additional interest has been excited by cards sent out from the Actors' Society on which were pictures of the cup and synopses of the rules which govern its award.

HENRIETTA CROSMAN'S EFFECTS AT AUCTION.

The effects of Henrietta Crosman and Maurice Campbell, her husband, will be sold at auction this week at 1382 Broadway. Included in this sale is Miss Crosman's library of about 2,000 volumes, including many special editions, manuscripts of plays and prompt books. Miss Crosman's jewelry and her theatrical costumes will also be included in the sale.

THE MIDNIGHT SONS PRODUCED.

Lew Fields' Summer entertainment, The Midnight Sons, had its premiere at the Hyperion Theatre, New Haven, on May 12. The play is by Raymond Hubbel and Glen McDonough, and was well received. It is now at the Broadway Theatre, this city, for an indefinite engagement.

THE ACTORS' SOCIETY.

A SUGGESTION FROM JOSEPH R. GRISMER AROUSES FAVORABLE COMMENT.

A Plan Tending to the Consolidation of Divers Actors' Organizations—Varying Opinions—Alberta Gallatin in a New Sketch—William Bellert Returns from the Lyric, New Orleans—Warm Weather Gossip of Members.

At the annual meeting of the Actors' Fund of America, held at the Gaiety Theatre last Tuesday afternoon, Joseph R. Grismer suggested a plan which cannot but be of the utmost importance to organizations made up of players. Mr. Grismer suggested that the Actors' Fund of America, the Actors' Society of America, the Professional Women's League and other kindred organizations allied to the profession, be consolidated, housed together in a building to be erected for the purpose, and all to work harmoniously together to further their common interests. While such a plan may have occurred before to those who have the welfare of the organizations warmly at heart, the project has always remained up in the air, so to speak, and Mr. Grismer is the first to give it tangible form. At Tuesday's meeting the suggestion was received warmly and President Thomas A. Wise, of the society, gave it his approval. The advantages which would accrue from such an amalgamation are numerous and the plan is one calling (as those interested think) for careful deliberation. The Actors' Society secretary, George Seybolt, has declared himself in its favor, and the consensus of comment among the society members and players generally is favorable. It is probable that the subject will be brought up and some action taken at the society's annual meeting on June 10.

The preliminary meeting, at which the Election Committee will be appointed and the new directors nominated, will be held at the society's rooms to-day. On Wednesday, June 9, the election of directors will take place and the following day, June 10, will occur the annual meeting and the election of officers.

Over in Brooklyn last week Alberta Gallatin, one of the society's most popular members, presented for the first time a new vaudeville playlet by W. H. Clifford entitled Who's the Man, and both Miss Gallatin and her little play have been credited with having scored a substantial success. W. H. Forestelle and Calvin Tibbets appeared competently in prominent supporting roles.

After a successful season covering forty weeks and well nigh as many roles, William Belfort is just closing with the Lyric Stock company in New Orleans, preparatory to a Summer's rest at his home in Dorchester, Mass. Mr. Belfort, during his stay in New Orleans, has become immensely popular with the Lyric's patrons, playing juvenile and leading roles. Although a young man with but eight years of experience, Mr. Belfort has done some notable work. His first appearance was in farce, What Happened to Jones, and his second as Howard Wilson in The Fatal Wedding. The latter role he played for a season and followed it with five consecutive seasons in support of David Higgins, playing the juvenile roles in that actor's repertoire. He originated the part of Ned Penn in His Last Dollar. During the intervening Summers Mr. Belfort has appeared with stock organizations in Providence, Fall River, Springfield and New Bedford (playing three Summers in the latter city with the Hathaway company) and in New Orleans. In these engagements his youthful, straightforward and manly methods have won him a deserved following.

For Mrs. Leslie Carter's special performance of Zaza, with which she recently closed her season in Atlantic City, Bertha Carlyle, Katherine Du Barry, George Girard, Herbert Millward and Teft Johnson were specially engaged for the roles, respectively, of Madame Dufrene, Aunt Rosa, Cascart, Jolli and Monet.

Mary Cecil is to appear in support of Charles Richman in The Revelers.

Frank Losee, who recently closed in support of Bertha Galland in The Return of Eve, has been engaged to play Sir Isaac Jacobson in The House Next Door at the Gaiety.

Martin Alsop, John Gorman and Agnes Mapes are members of the cast of Harrison Armstrong's new vaudeville sketch which opened last week.

Minnie Stanley opened yesterday in support of Valerie Bergere in the latter's vaudeville repertoire.

Josephine Sherwood and Ina Brooks are society members appearing in support of Guy Bates Post in Harrison Grey Fiske's new production, The Bridge.

Louise Muldener, Molly Revel and Henry Bergman have just closed a successful season with Walker Whiteside in The Melting Pot.

Will J. Deming, Harry Stubbs and Lola May are all credited with having made a most favorable impression in the Chicago production of A Gentleman from Mississippi.

In support of Tim Murphy at the premiere of My Boy in Chicago, May 9, society members who appeared in the cast included Sydney Rice, John R. Armstrong and James M. Brophy.

Berenice Parker played Nell, Helen Ware's former role, in The Regeneration, with the Selma Herman Stock company in Seattle recently and received some excellent notices for her portrayal.

Lorena Atwood, who played Mrs. Wilcox in The Talk of New York last season, has been engaged by Cohan and Harris for J. E. Dodson's play, The House Next Door, for next season.

Harry E. McKee, John Maurice Sullivan, David Davies and J. Beresford Hollis are members in good standing whose names were unintentionally omitted from the society's list printed in the Spring number of THE MIRROR.

On May 8 a daughter was born to Mr. and Mrs. John P. Brawn (Ethel Brooke Ferguson). Both the mother and little girl are progressing finely.

Jack Chagnon has joined the Suburban Garden Stock company in St. Louis for the Summer season.

Last Monday Eugenie Hayden inaugurated an engagement as leading woman of Poli's Stock company at Springfield, Mass.

Walter D. Greene, who closed recently with the Jefferson Theatre Stock company in Memphis, immediately joined the stock company at the Colonial Theatre, Cleveland, playing leading roles.

H. Ogden Crane has joined Louis Mann's company playing The Man Who Stood Still.

Clara Blandick opened successfully last week as leading woman of the Cook Stock company at Hartford, Conn., playing as her inaugural role Agatha Warren in The Warrens of Virginia.

Thaddeus Gray has been winning some very flattering notices for his work in leading roles with the Burwood Theatre Stock company in Omaha.

Emma Butler has been engaged for the role of Mrs. Brusselle in The Revelers, Charles Richman's new play soon to have a New York hearing.

Frank Le Rue is playing the leading male roles with Edna May Spooner's stock company at Jacksonville, Fla.

Alfred Hollingsworth and Beatrice North, who have been appearing in Julius Steger's latest vaudeville playlet, The Way to the Heart, have signed with the Shubert Stock company at Utica for a Summer engagement. Mr. Hollingsworth, who has been re-engaged by Mr. Steger for his former role for next season, will have his own play, The Mills of the Gods, produced by the Shubert Stock company during his stay in Utica. It is probable that the play will have a regular production in September with Miss North featured in the leading role.

Fred G. Hearn, another member of Mr. Steger's company, he having originated the role of the lawyer in The Way to the Heart, is now filling a special engagement with the Poli Stock company at Worcester, Mass. He, too, has been re-engaged by Mr. Steger for next season.

THE MATINEE GIRL.

SHE WRITES SEASONABLY, OF BOOKS OF PLAYER LIFE.

Tales of the Stage by Writers Who Are Familiar With It—The Elder Youth Comments Interestingly on American Players—A Ribald Rhymed Verse by Clay Green.

THE players come, the players go,
Out of the shadows they advance
To meet the laughter and the dance,
The light, the song, the happy chance
Of hero's death or prince's woe.

They have their moment to entrance,
To lose the world or catch its glance,
Then they are gone; the lights sink low,
And to all you who cheered them so
They still are nothing but a show.

This is the humble voice and small
Of one who sat behind the scene,
Who saw the rough woof of the screen—
Pierrot in tears, the discrowned queen,
The hopes that faint by the high wall,
The luck that leaps it unforseen,
The common joys that kiss between
The tragic, tired shadows tall—
Who yet at every curtain's fall
Said to her heart, "I loved it all."

I have quoted these verses for two reasons. One is that Wilton Lackaye, who reads everything, devouring Maeterlinck and tasting the police records with the impartial appetite of a student of human nature, assures me that it is the best introduction to a book written since Kipling rhymed his preface to his Indian tales.

The other is that I wanted the player folk to know that one of them, and the daughter of a great player on whom the curtain fell long ago, has written a prose epic of their lives. Virginia Tracy has gathered in a dozen tales the phases of player life, and named the collection "Merely Players."

"The Lotus Eaters," "A Votary in Motley," "The Nameless Team," "In August," "The Princess Rosalba," "The Interpreters," "A Danger of Delay," "Nobility Obliges," "Above Rubies," "An Indiscretion of His Majesty," "The Candle's Flame" and "The Professionals," are the titles under which she develops sympathetic character studies, witty strictures and humanely gripping situations.

The younger generation is interested in Virginia Tracy's book for the brilliant young author's sake. Those of mellower age read the book with eyes wet with the memory of another time and another person, a big, powerful magnetic player, with rugged force and rich, rolling voice, who was vastly proud of the little daughter with the tousled red head whom he called "Ginger," and of whom he said:

"The greatest ambition of my life is to play Virginius with my little daughter as Virginia."

It was an ambition never to be realized. The high flame of McCullough's genius flickered and went out in deep blackness. The "Little daughter Virginia" appeared upon the stage now and then, chiefly in Phoebe Davies' support in 'Way Down East. She has accompanied her mother, Helen Tracy, on tours when she was not playing. Her knowledge of the life cannot be questioned. Her love for it she declares in these verses I have quoted.

Another book of player life, in the form of a brightly written novelette, takes up a phase of the life omitted by Miss Tracy. George H. Brennan is a manager, and sympathizes with managers. "Bill Truetell" is a soldier of fortune on the Rialto, a man to whom stranding is habitual and tie walking a frequent occupation. The reader laughs at Bill, but laughs through tears. If that homely, heart-swaying character is dressed for stage purposes it will be an interesting puzzle as to what stage personality it seems to fit as though cut to order. I thought again and again of Tom Wise as I read it. There peeped at me from between the pages his personal antipodes, Raymond Hitchcock. The story conjured visions of Digby Bell.

A third book upon my table has dramatic interest because an American and an English playwright are bidding against each other for its dramatic rights, and between them stands a brown-eyed, puzzled, rather frightened author, Elizabeth Banks. Miss Banks is a former newspaper woman evolved into a fictionist. She dwells in not over tenacious memories as the pert and pretty miss who went to London and worked as housemaid in the homes of the gentry and nobility, and profoundly stirred the stolid metropolis by publishing what she thus learned in the book "In Cap and Apron." Disguising her dainty self as a street sweep, she swept the crossings in London and embodied these and other experiences in a second book, "Campaigns of Curiosity." A third, "The Autobiography of a Newspaper Girl," preceded her entrance into the field of novelists. The newspaper instinct remaining in her, this graduate from journalism attended incognita the trial of Harry Thaw to study the manner in which a murder trial is conducted. These studies she has embodied in a clever book, "The Mystery of Frances Farrington," in which a girl is tried for the murder of her own *som de guerre*. The heroine plans a coup whereby she makes the District Attorney revert to the type of his tree swinging ancestors, and proves how frail a thing is circumstantial evidence.

An aristocrat of Bohemia is the father of W. B. Yeats, the Irish poet who wrote "The Land of Heart's Desire," and other poetic dramas identified in this country with the name of their interpreters, Mabel Taliaferro and Margaret Wycherly. Mr. Yeats is studying America, with no more ulterior aim, apparently, than because he thinks us an interesting people, almost as entertaining as his own beloved Irish.

He has a head like Longfellow's, and a face whose unchanging spirit is benevolence. One meets him at the table d'hotes where a few artists, actors and musicians and many lookers-on gather. He always carries a drawing pad, and if a face interests him he begs the privilege of sketching it upon the pad. He passes by beautiful faces and seeks interesting ones. He sketched Rose Stahl, emphasizing in her face that mournfulness in repose that has set all grave London speculating between laughs.

"She'll do serious work," he said. "I haven't seen her play. I don't need to. I judge by her face and her voice."

He sketched the lively Valery, who turned Nemesis, and sketched him as a Frenchman.

"You are going to make great drama in this country," he said. "I am sure of it, because you are so interested in life. England will produce no more great drama because she has no interest in life."

He told us, this fine old visionary, how The Easiest Way ought to end. "Laura should have had a different sort of lover. He ought to say to her, 'I know what you have done. I ought to leave you, but I can't. I love you too well. I forgive you. Come with me.' And she should have gone with him and should have become a good woman. That is what she would have done. That is what makes us sympathize with her, that she is capable of being good."

"You look as young as I expected your son to be," said the impertinent Matinee Girl. He turned upon her the smile of toleration.

"It is because I carry few impediments," he explained. "When we have but a few years more we learn to throw away useless things."

Dr. Julia Seton Sears, who is a lamp by the light of which many actor feet are guided, she being the Sunday morning lecturer at the Belasco Theatre, says:

"Be guided by your first thought on waking. It is the clearest, strongest, best thought of the day."

In a comparative vote for the most popular member of the New York Athletic Club Clay Greene would assuredly win. Always popular by reason of his good nature, his wit and the spirit of comradeship he radiates in the club, this improvisation, submitted worthy a place in the journal of the club sent rocket high his stock in the good will and admiration of his fellow athletes. He named it "In the Cold Gray Dawn," and declared he had found it outside of Churchill's:

I dreamed that I dwelt on an isle of cracked ice,
In the midst of a lake of champagne.
Where likewise the mint juleps in meadows of green,
Amid showers of lithia rain.
I nestled on a divan of lager beer foam,
With a pillow of froth for my head,
While the spray from a fountain of sparkling gin fizz
Descended like dew on my bed.
From the far-away mountains of crystalline ice
A zephyr, refreshing and cool,
Came wafting the lingers of sweet suncatel
That sparkled in many a pool.
My senses were soothed by the soft purling song
Of a brooklet of pommes cafe,
That rippled along over pebbles of snow
To a river of clamotho frappe.
Then lulled by the music of tinkling glass
From the schooners that danced on the deep,
I dreamily sipped a highball or two,
And languidly floated to sleep.
But when I awoke on a bed of soft rocks,
With a bolster as hard as a brick,
A wrench in my head and a rack in my head,
And a stomach detestably sick;
With sand in my eyes and grit in my throat,
Where the taste of last evening still clung,
And felt a bath towel stuck in my mouth,
Which I afterward found was my tongue;
I groped for the thread of the evening before
In the mystified maze of my brain,
Until a great light burst upon me at last—
I'm off of the wagon again.

THE MATINEE GIRL.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 550 Seventh Avenue, New York.

The annual meeting of the Brooklyn Chapter for the election of officers and delegates to the national convention will be held at Hotel Imperial Friday evening, May 21. This business meeting will be followed by a reception for which an entertaining programme is in preparation.

The annual church service of the Brooklyn Chapter will be held on Sunday evening, May 23 at 7.45 in the Bedford Presbyterian Church, Nostrand Avenue and Dean Street. Preacher, the Rev. Edward Young.

The May reception of the New York Chapter will be held in the Parish Hall of the Metropolitan Temple, Seventh Avenue and Fourteenth Street, Thursday afternoon, May 20, from 3 to 5.30. Members of the dramatic profession and all members of the Alliance, also parishioners of the Metropolitan Temple, are cordially invited to be present.

Preparations for the annual convention, assembling May 27, include the following features: Business sessions at St. Chrysostom's Parish Hall, 9.30 a.m. to 5.30 p.m., Thursday, 27, with recess at noon for luncheon at Gazzo's, Broadway and Fortieth Street. Business sessions resumed at 2 p.m. Business session continued Friday morning, 28. Public meeting on the evening of 27 at Berkeley Theatre, 8.30, Mrs. Mary G. Spooner, president of the Alliance, in the chair. The interests of the Actors' Church Alliance will be presented from the point of view of the Church by Bishop Greer, of the Protestant Episcopal Diocese of New York; Rev. J. Wesley Hill, D. D., pastor of the Metropolitan Temple, Methodist, and their view will be efficiently sustained by F. F. Mackay, of the Actors' Society, and Mr. Hodge, of the Man from Home company. There will be incidental music by Alliance and other talent. An afternoon reception will be held May 28 from 2 to 5 p.m. at the residence of Mrs. Esther Hermann, 59 West Fifty-sixth Street. Attractive musical and literary entertainment is promised. The National Council gratefully acknowledges this courtesy of Mrs. Hermann, it being the second year in which she has afforded the Alliance that great pleasure. It is expected that a theatre party for convention delegates and other Alliance members will be arranged for Friday evening, May 28.

ESTHA WILLIAMS TO RETURN AS STAR.

Estha Williams, who has been taking life easy for the past three years, will return next season to the stage playing the leading role in Arthur C. Alston's new production, As the Sun Went Down. In addition to playing the chief role, Miss Williams will stage the play, the rehearsals starting August 1 and the season opening on August 24.

When Miss Williams gave up the part of Parepa in At the Old Cross Roads three years ago, after playing it for five consecutive seasons, she intended to remain off the stage for good, but Manager Alston, realizing that her acting in and stage management of At the Old Cross Roads had much to do in making that play an eight years' winner, has induced her to do the same for the new play.

The company will be first class in every detail and the play will be mounted appropriately. The tour will be a long one, opening in the East and including a far Western trip.

MRS. HUMPHREY WARD'S DEMURRER SUSTAINED.

In the Supreme Court, Justice Giegerich on May 11 sustained the demurrer of Mrs. Humphrey Ward to the answer of W. A. Brady in a suit brought by Mrs. Ward against W. A. Brady and O. D. Woodward, of Kansas City, to restrain them from using the dramatization of The Marriage of William Ashe.

Mrs. Ward's complaint is that Mr. Brady did not give the stipulated seventy-five performances per year of the play, and hence forfeited his rights to the play. Mr. Brady contends that Mrs. Ward waived the clause relating to the number of performances and, besides, thinks it a case for the Federal courts.

Justice Giegerich's decision permits Mr. Brady to amend his answer within twenty days.

MISS HELD SAILS.

Anna Held, accompanied by Dr. and Mrs. F. Ziegfeld, Sr., of Chicago, sails for Europe to-day on the *Kronprinzessin Cecile*. Miss Held will go direct to Vichy, France, where she will sojourn for three weeks. After brief visits in London, Berlin, Vienna, Venice and Paris she will spend considerable time in the south of France, motoring. The actress will return to New York early in September to resume her tour in Miss Innocence. The tour will be a short one, as she has contracted to appear in that piece in London late in April of next year. The party will be joined by F. Ziegfeld, Jr., immediately after the production of The Follies of 1909.

SHUBERTS GET A PERSIAN PRINCESS.

A Persian Princess, which is now running at the Queen's Theatre, London, is to be produced in America by the Shuberts early next season. Arrangements were made through Sanger and Jordan.

The play is musical and in two acts; lyrics by Percy Greenbank, music by Sidney Jones, additional musical numbers by Marie Horne.

The cast of the American production is not yet announced.

ETHEL BARRYMORE IN PINERO PLAY

Charles Frohman has arranged for Ethel Barrymore to appear in a new play, as yet unnamed, by Arthur Wing Pinero. This will be the first play of Mr. Pinero's seen since his House in Order was produced two years ago. Irene Vanbrugh will play in England the character played by Miss Barrymore in America.

PLANS OF THE SHUBERTS.

A STATEMENT OF THE RESULTS OF A VISIT TO THE FAR WEST.

J. J. Shubert Talks on the Open-Door Policy and What It Means to Theatrical Enterprise—Independence and Its Allies—Many Theatres Now Available.

How wide open the theatrical door has now been thrown, from the Atlantic to the Pacific, is apparent from the results of the trip which J. J. Shubert made to the Pacific Coast and from which he has just returned to New York.

Mr. Shubert explains the full scope of this new "open door" policy which he has been instrumental in establishing. He says that the Messrs. Shubert are now in a position to book attractions from East to West. Mr. Shubert also lays stress on the fact that Harrison Grey Fiske has not abandoned his allegiance to the Independents, but will continue to present his attractions in theatres booked by the Messrs. Shubert.

"In a general way the theatrical world has been expecting an outline of the definite policy to be pursued by the Shuberts in their fight for independence," said Mr. Shubert. "We feel that the time has come to make this specific announcement. We are in a position now to book offerings for forty weeks throughout the country, from New York to San Francisco, without requiring assistance from any one in any way. Any man who wants to make a production is in position to get what time he desires. This means a benefit to the author, actor and manager, as it creates a market for more plays and means more employment for actors.

"I have made arrangements in the larger cities throughout the country to control and operate new theatres on the same policy as we operate our theatres in the East. Where I have not obtained theatres under our personal management, I have made booking arrangements with various theatres throughout the country which have declared for an 'open door' policy, accepting productions from all.

"Our association with Liebler and Company, which has already been announced and by the terms of which we get twenty-six attractions to play in our theatres, more than offsets any possible loss.

"Harrison Grey Fiske has been popularly misunderstood. He has not in any manner ever given up his allegiance to the Independents and will play with us wherever we have houses."

Reverting to the subject of his Western trip, Mr. Shubert gave a more detailed account of some of the arrangements into which he entered and through which the Messrs. Shubert are now able to book Independent attractions for forty weeks across the continent.

"We have made an arrangement with the Association of Western Theatre Managers, which controls in the neighborhood of two hundred theatres," he said. "This is for the establishing of the 'open door,' and is very important, as the influence of the association extends from Denver and the Southwest to the Pacific Coast.

"We have also a number of new theatres to be included in our list—houses that are now in process of construction or which are immediately to be erected. For instance, we will have new playhouses in Portland, Ore., and in Los Angeles, Cal.

"I entered into arrangements for two new theatres in San Francisco, but pending the construction of these new houses our attractions will be presented at the American Theatre, an established playhouse. North of San Francisco we will have the new house in Portland, Ore., which I have just mentioned and which will be ready about the first of next year. Attractions booked through us can also play the Star Theatre, Tacoma, Wash., and the new Alhambra Theatre, Seattle, now in the course of construction, which is to open on July 12 with Mrs. Fiske in Salvation Nell.

"Coming East from Seattle, all attractions booked by us will be offered at the Grand Opera House, Salt Lake City, Utah, and at the Auditorium, Denver, Colo. This brings us back to our old Western base, Kansas City. From Denver we go to Omaha, where a new theatre is to be built at once. Then we go to St. Paul and Minneapolis, in both of which cities we have new theatres erecting. A new playhouse which is now being built for us in Boston will be opened by The Man from Home, Mr. Tyler's great success now at the Astor Theatre. New theatres are also being built for us in Indianapolis and Columbus.

"I wish to say that I found theatricals on the Pacific Coast in their infancy. The people there do not see an attraction until after it has played elsewhere for three or four seasons, and even then it is often done by some stock company.

"I think that a good production should be able to play Seattle for two weeks; Portland for one week; Los Angeles for four weeks; San Francisco for six weeks, and other minor points for corresponding engagements in accord with their relative importance.

"The Messrs. Shubert will next season present about sixty productions, constituting more dramatic and musical offerings under their own direction than have ever before in the history of the world been presented by one management, thus taking upon themselves the lead in supplying offerings to meet the new conditions even while making alliances with other producers such as Liebler and Company, Lew Fields, Joe Weber, Ray Comstock and Harrison Grey Fiske."

Mr. Shubert's announcement includes something like one hundred attractions that the Shuberts will book. A majority of these are their own enterprises, added to which will be those of Lew Fields, Joe Weber, David Belasco, Harrison Grey Fiske, Ray Comstock and William Faversham, as well as the list of Liebler and Company.

In a London interview, George Tyler, managing director of Liebler and Company, said:

"Our position is one of absolute independence. We have decided to book our attractions through the Shuberts because time and terms offered seem to us more advantageous than those to be obtained from Klaw and Erlanger.

"Our agreement with the Shuberts does not provide that we shall not book in other theatres, but is simply that the Shuberts shall open their houses to our attractions at such times and upon such terms as are mutually agreeable."

Mr. Shubert's statement as to the theatres involved follows:

List of Shubert theatres—New York city: Lyric, Maxine Elliott's, Daly's, Casino, Lew Fields' Herald Square, Majestic, Yorkville, Metropolis, Comedy, new Thirty-ninth Street playhouse, Broadway Theatre, West End, Grand Opera House (Brooklyn), and the Hippodrome; Philadelphia, the Lyric and Adelphi; Washington, the Belasco; Pittsburgh, the Duquesne; St. Louis, the Garrick; Cincinnati, the Lyric; Kansas City, the Shubert; Milwaukee, the Shubert; Buffalo, the Teck; Providence, the Providence Opera House; New Haven, the Hyperion; Rochester, the Baker; Syracuse, the Grand Opera House; Utica, the Shubert; Chicago, the Garrick; Toronto, the Royal Alexandra; Cleveland, the Colonial; Albany, Harmanus Bleecker Hall; Tacoma, Star; Seattle, New Alhambra. New theatres for the Messrs. Shubert will be located in Columbus, Indianapolis, Omaha, Portland, Seattle, Los Angeles, San Francisco, St. Paul, and Minneapolis. The "open door" policy will be in force with the Western Theatre Managers' Association, representing upward of 175 theatres in the Middle West. Most of these theatres are located in the progressive smaller cities of Illinois, Indiana, Iowa, Wisconsin, Minnesota, Missouri, Arkansas, Oklahoma, and Colorado. One of the most important results of this action on the part of the Western Theatre Managers' Association is that it opens the way to the Pacific Coast for all producers. This managers' association, which was formerly limited strictly to the Middle West, has now reached out until it embraces houses in such large and far Western points as Denver and Salt Lake City. As Salt Lake City is the point furthest West ordinarily played this side of the coast, an open-for-all theatre in that city means that there is no longer any obstacle to prevent any manager from booking directly from New York to San Francisco and up and down the Pacific States. The cities between Salt Lake and San Francisco are of such minor importance that companies ordinarily "jump" from Utah to California. Among the theatres now pledged to the open door policy are 4 in Arkansas, 9 in Indiana, 23 in Missouri, 20 in Iowa, 36 in Illinois, 9 in Minnesota, 6 in Nebraska, 24 in Kansas, 5 in Oklahoma, 3 in Utah, 1 in Wyoming and 11 in Colorado.

ETHEL FULLER.

Rare dramatic and emotional ability has marked the successes of Ethel Fuller in a professional career that has also developed versatility and won popularity with her audiences. Miss Fuller has recently produced with success a sketch in vaudeville and has several propositions for next season, but has not decided yet on any engagement for the Fall.

INCONSISTENCY AT CONEY ISLAND.

The Police Interfere with Innocent Amusements, but Permit Saloons to Operate.

While the excise law was openly violated at Coney Island on Sunday, the open air circuses in Luna Park and Dreamland were placed under a strict police taboo. These shows are free to the public, save for the ten cent admission fee to the parks; and it was the public that suffered.

Outside of these great amusement parks things ran much as usual, but there was a feeling that the police authorities had interfered with the circuses in Luna Park and Dreamland only as a preliminary to a general taboo of amusements on the Island hereafter.

When midnight came, too, there was another surprise. The police closed up everything in a hurry, and it was intimated that this policy would be enforced this season.

As a result a mass meeting of amusement proprietors of Coney Island was held yesterday in the Administration Building of Dreamland, and a protest was formulated against the uncalled for interference with the innocent pleasures of thousands of persons whose only opportunity for recreation is on Saturday night and Sunday, and who regard Coney Island as the most satisfying resort open to them.

An informal meeting of Coney Island amusement managers and promoters, called by S. W. Gumperts, manager of Dreamland, was held at Dreamland yesterday (Monday). There were present representatives of Frederic Thompson, Bostock and others, including Wells Hawkes, and it was decided to appoint a committee to wait upon Mayor McClellan in the interests of the Island and its patrons.

AMUSEMENT COMPANIES INCORPORATED.

The following amusement enterprises filed certificates of incorporation with the Secretary of State at Albany the past week:

The Opera House Realty Company, New York; formed to carry on the business of giving theatrical, dramatic and operatic performances and to operate and manage theatres, etc; capital, $100,000; directors, Guy Phillips, Herbert L. Utter, Nathaniel A. Campbell, New York. Westchester Amusement Company, Yorkville Amusement Company and the Lenox Amusement Company, all of New York city, and each capitalized at $2,000; organized to do a general amusement business; directors, Frederick W. Forrest, Jr., P. Seyton Tunison, New York; Patrick Brown, Brooklyn, N. Y. Solar Slide Company, Watertown, N. Y.; to manufacture moving pictures, machinery, films and all supplies connected therewith; capital, $1,200; directors, M. M. Van Buren, Allen M. Van Buren, George Brown, Watertown, N. Y. Luray Amusement Company, New York; capital, $20,000; directors, William J. Kingdon, William L. Fawcett, John H. Mulcahey, New York. Cahn and Loew Theatrical Company, Brooklyn, N. Y., to erect, maintain, operate and control amusement enterprises; capital, $5,000; directors, Harry Harris, James A. Light, Edward Galiger, New York. Chicago Gayety Theatre Company, New York; to carry on a general amusement and theatrical business in its various branches; capital, $300,000; directors, Samuel A. Scribner, J. Herbert Mack, J. Lawrence Weber, New York; Rud K. Hynicka, Cincinnati, Ohio. Court Amusement Company, New York; to do a general theatrical business; capital, $2,000; directors, Frederick W. Forrest, Jr., P. Seyton Tunison, New York; Patrick Brown, Brooklyn, N. Y. Genesee Theatre Company, Rochester, N. Y.; moving pictures and vaudeville entertainments; capital, $10,000; directors, Charles P. Coz, Charles Englert, George Carnes, Rochester, N. Y. Weiss Amusement Company, New York; capital, $5,000; directors, Adolph Weiss, Lena Weiss, Max Weiss, New York. Moving Picture Service Company, Syracuse, N. Y.; to manufacture, sell and lease pictures, negatives, films, machines, appliances and supplies of every description used in picture and theatrical business; capital, $50,000; directors, Adam C. Hayman, Ernest I. Edgcomb, Leslie Kincaid, Syracuse, N. Y. Suburban Amusement Company, New York; to produce plays and deal in copyrighted plays and musical performances; capital, $1,000; directors, Charles H. Lary, Brooklyn, N. Y.; Edward J. Steiner, New York; Edward A. Isaacs, Madison, N. J.

AERIAL GARDENS' ATTRACTION REHEARSING.

Rehearsals for The Boy and the Girl, in which Carle and Marks will present Marie Dressler at the Aerial Gardens, atop the New Amsterdam Theatre, on May 31, are being held in Philadelphia. A new scenic production will have to be built for the roof stage. The complete cast of the principals of the company as it stands at present is as follows: Marie Dressler, Barney Bernard, Toby Lyons, Burrell Barbaretto, Eddie Heron, Felix Fantus, Edward M. Favor, Hugh Fay, Harriet Standon, Marion Garson, and Madeline Marshall.

NEW THEATRE PLAYS FOR BROOKLYN.

The directors of the Brooklyn Academy of Music have arranged with the management of the New Theatre for a series of performances of the dramatic offerings at the New Theatre. Details have not yet been announced, but it is said that the original casts and scenery will be seen in Brooklyn.

IN CHICAGO PLAYHOUSES.

MARY MANNERING IN THE INDEPENDENT MISS GOWER.

The Lambs' Gambol—Virginia Harned as Stock Star—Charles Cherry in The Bachelor Pleases—Vaudeville—Gossip of Plays and Players

(*Special to The Mirror.*)

CHICAGO, May 17.—Tickets for the two performances of the All-Star Gambol of the Lambs will be on sale Wednesday morning, May 26. The performances will be on the Saturday following, May 29. Preceding the sale there will be a public auction of boxes. Lamb Harry Woodruff will be one of these auctioneers, and others, all members of the club, will be Richard Carle, Frank J. McIntyre, Gus Weinberg, Henry E. Dixey, Will Deming, and W. L. Abingdon. There will be a parade of 100 Lambs downtown, headed by Victor Herbert and band of fifty, with David Belasco, and A. L. Erlanger walking in the front line. George Barr McCutcheon, the novelist, is chairman of the local committee, with Sol Litt, of McVicker's; W. S. McRea, Cobb Coleman, and William Carpenter Camp as assistants. George Ade and Ort Welles, touring the world, wired from Yokomama that they will make a special effort to get here in time for the Gambol.

Mary Mannering and company presented a new play, The Independent Miss Gower, by Emma Beatrice Brunner, for the first time on any stage at the Garrick last week. It proved to be a society comedy with persistent evidence of a feminine hand holding the pen. The critics saw some talent for writing plays in the comedy, but noted that it had defects due to inexperience which made its future rather doubtful. The part of Miss Gower fits Miss Mannering nicely. Something of the too-feminine atmosphere can be eliminated to advantage, though the characteristic feminine talk interests the women. The Independent Miss Gower is rich, reckless, handsome, and svelte. She is always in love, but approaches thirty still single. She visits an artist in his studio independently, goes for a drive late, and ends the night's adventures by climbing into a blossoming cherry tree about daybreak, just because she is a wild, free child of nature and wanted to be in among those beautiful blossoms. This lark is too much for society, and her friends begin to find excuses for staying away from her affairs. She thinks she must marry the artist, but finds him entangled with a younger woman. She makes this discovery after sending a letter to the studio saying that she will marry him, and then she races to the studio to get the letter before it is delivered. The second act is in the studio. She meets Austin Ayr there. He is a woman hater. He has seen her steal, as he thinks, the letter, and this leads to incidents which lead to love and engagement. Comedy is introduced with the caretaker of the studio and her youngest daughter. Miss Mannering has seldom given proof of her talent more charmingly. Her Miss Gower is rationally independent, spontaneous, graceful, and, after all, womanly. White Whittlesey was excellent as the woman hater, Ayr, also Helen Macbeth as Elsie, Mary Nash as Irene Ayr, Dodson Mitchell as Gower, and Robert Conness as the artist. Zelda Sears did not make Mrs. Dougherty an Irishwoman, but the type she gave was so well done as to win much applause. Louise Sydmeath and Louise Rial played the two elderly women very well, and Carol Elliott did Mamie, the caretaker's youngest, cleverly. James Spottswood gave a capital performance of young Gower. Others in the cast were Fay Browning and Alice Seymour as fashionable girls, James A. Dickson, Manton Chambers, and Irene Kirtland. There are three acts.

The new stock company for the Sans Souci Park Summer Stock Theatre, of which Virginia Harned will be the first star, began rehearsals last Thursday, and Miss Harned arrived Saturday. She will head the company for three weeks. In the company are Will Corbett and George Loane Tucker, two former members of the Players at the Bush Temple, both unusually popular at that theatre. Mr. Tucker is a Chicago boy who was graduated from the Hyde Park High School not many years ago, and was an usher in the Grand Opera House. He was especially clever in The Spoilers when that play was originally produced here at the Whitney. Mr. Tucker and Mr. Corbett will draw many of the patrons of the Bush Temple to the new Summer theatre.

Others in the Sans Souci company are Wilson Melrose, lately leading man of The Catspaw at the Studebaker; Richard Lyle, William Bailey, Alice Pollock, Catherine Calhoun, Alice McCabe, and Harry McRae Webster will be stage director. The first play will be Iris, to be followed by The Second Mrs. Tanqueray, and by Camille. Miss Harned will then be succeeded by Wilton Lackaye.

Adelaide Keim made her farewell appearance at the Bush Temple last week for the season, surrounded by a whole flock of newspaper men. She was the star of the special production of The Stolen Story for the Newspaper Club.

Mr. and Mrs. Edward Hume, after their long and successful season in The Flower of the Ranch, have gone to their Summer home at Fox Lake for the season. Mrs. Hume is Frances Cossar in the stage world. Mr. Hume's success as Skivers has brought him many offers, but he has not yet made his choice.

Charles B. Hanford was in the city last week for a few days on his way to his fine home in Washington, D. C. As usual, his season was most prosperous.

Thomas P. Hoyer and Mrs. Hoyer, of the Polly of the Circus company, have returned to their home in this city for the Summer after a long season and a trip to England and the Continent. Mrs. Hoyer is known professionally as Ethel Biggs. They will return to the company for next season June 29, at which early date Polly of the Circus will open at Asbury Park.

Clyde Fitch's clever little comedy, The Bachelor, is an extremely nice fit for the Whitney Opera House, one of the coolest, handsomest theatres in towns. The play and Charles Cherry, the star, have fared well in the newspapers and with the audiences. The ravages of blondes in the region of men's hearts are well known, and the typewriter *de luxe* of The Bachelor tickles their fancy almost continually through three acts. Charles Cherry as the bachelor, a stock broker of 40-45, deftly and definitely presents a Wall Street banker of sense, sympathy and ability. Ruth Maycliffe is not only sweet, but almost "tweet," as the typewriter, but her capable and serious acting in the second act redeems her impression. Janet Beecher was a hit as Hilda. Her good looks and excruciating smile captured her audience. All the rest of the cast is exceptionally good, Richard Stirling as Kirby, Ralph Morgan as Billy, Christine Blessing as Mrs. Rendell, and Charles Laite as the office boy. There was a large and fashionable audience the opening night, and the attraction is still being appreciated.

Manager Lyman Glover offered another highly entertaining bill at the Majestic last week. The chief new entertainer was Sig. Travato, violinist, whose skill, especially in playing popular air and ragtime, drew out great applause. Claude and Fannie Usher's well-known sketch was as much of a hit as ever. Edna Aug did better than heretofore, and her German girl is a valuable contribution to vaudeville. Arthur Dunn and Marie Glasier in their familiar sketch were among the hits, and other popular features were John T. Kelly, Roberts, Hayes and Roberts, and the Hughes Musical Trio.

Manager W. T. Gaskell, of the Criterion, offered an exceptionally good production with the stock last week. My Kentucky Home. The play was apparently of absorbing interest to the patrons. Jack Besse was a substantial and declamatory lover, and Evelyn De Foilart a sincere but conventional heroine. Grace Baird was excellent as the ingenue.

A large and a handsome loving cup of solid silver was presented to Elmer Rogers last week, when he retired from the management of the American Music Hall, to return to New York as general manager for William Morris. The cup was given by associates of Mr. Rogers at the American and in the Morris booking offices here, at a banquet. William Morris participated in the presentation, and J. C. Matthews, his general booking representative here, was the speaker. No small amount of the credit of transforming Brook's Casino into a thing of vigorous life and popularity under the name of the American Music Hall is due to Mr. Rogers.

George Klimt's Players are doing Fanchon the Cricket at the Bijou this week.

Helen Allyn, a former pupil of the Chicago Musical College, and daughter of Major A. W. Allyn, of this city, has suddenly risen into prominence in opera in Germany. She will sing stellar roles at the Opera Comique. Dr. F. Ziegfeld, of the Chicago Musical College, has gone to Berlin to meet Andreas Dippel, administrative director of the Metropolitan Opera of New York, to confer on matters regarding the Chicago Musical College School of Opera.

As expected, the engagement of James J. Jeffries at the American Music Hall drew big crowds all last week. Mr. Jeffries was in good form and surprised with a pretty good sketch. Sam Berger, California's champion heavyweight boxer, who appears with Mr. Jeffries, has a good personality for vaudeville and delivers his recitation well. Grace Hazard was again a hit, also Collins and Hart, and Edwin Latell. Frank Mayne appeared in a playlet with Caroline Nelson and J. B. Little.

Madame Kenny Lipsin and a company of Yiddish actors are at the Academy in repertoire.

Manager Ed Clifford, of the National, has Paul Gilmore in The Boys of Company B this week.

Eugene Ordway, a promising young legitimate actor, has just completed a full season with Charles B. Hanford. He played Florizel in Winter's Tale, Cassio in Othello, Bassanio and Claudius in Much Ado.

At the Majestic this week: Edna Wallace Hopper, Violet Black and company, Farrell Taylor Trio, Seldom's Venus, Richard Crollius, Borani and Navoro, Eddie Leonard, Vernon and others.

At the American Music Hall this week: James J. Jeffries, Billy Clifford and Maud Lambert, Rappo Sisters, Five Juggling Normans, Shean and Warren, Rostow and others.

Star Theatre: James and Sadie Leonard, Eva Prout, Three Z's, The Coleys, John Collins, Blocksom and Burns and others.

The bills this week: Garrick, Mary Mannering in The Independent Miss Gower; Colonial, Merry Widow; Grand Opera House, Gentleman from Mississippi; Illinois, Traveling Salesman; McVicker's, Sins of Society; Chicago Opera House, Mary Jane's Pa; La Salle, Golden Girl; Whitney, The Bachelor; Powers', Tim Murphy; Princess, Prince of To-night; People's, Fra Diavolo; National, Boys of Company B.; Pekin, Sambo; Criterion, stock; Bijou, Fanchon; Alhambra, Jesse James.

Tim Murphy appeared at Powers' in My Boy, by Rupert Hughes, last week. Mr. Murphy's part in the production was praised, but the play fared badly in the reviews. A revised version was tried Friday.

Mabel Barrison in The Blue Mouse will begin a Summer engagement at the Garrick next Sunday. Manager Duce announces a special Chicago company. Joseph E. Howard and Zelda Sears will be in the cast.

The new theatre at Sans Souci Park is to be opened next Saturday night.

Henry Lee, the impersonator, has a big concession at White City, The Destruction of Messina. Creatore and his band play in a new terrace garden. The park opened Saturday.

Beverly of Graustark, by George Barr McCutcheon, will be the next attraction at the Studebaker, beginning May 31, with Richard Buhler and Jessie Busley.

Frank Keenan has chosen a play called The Heights for next season. William Anthony McGuire, formerly a dramatic critic at South Bend, Ind., is the author.

George Broadhurst's new play, The Dollar Mark, may be produced here next season.

An Englishman's Home will follow Tim Murphy at Powers' next week. In the cast are Nellie Thorne, Nellie Malcolm, William Hawtrey, J. Henry Benrimo, Edgar Horton, George Graham.

James K. Hackett and Eddie Foy are coming stars at the American Music Hall.

OTIS COLBURN.

ST. LOUIS

Summer Attractions Flourish—Antonio Maiori—Julie Herne—Notes.

ST. LOUIS, May 17.—Last night at the Suburban Gardens Julie Herne opened the Summer season in Salomy Jane, and the inaugural attendance augurs well for the success of this popular amusement resort. Lilian Herlein, a prima donna, is a pleasing added feature.

The West End Heights Theatre opened last night, the attraction being Rice and Cady in the Rogers Brothers' former vehicle, In Washington. The two comedians pursue methods very similar to those of the Rogers Brothers and are quite as funny at times.

Antonio Maiori, the Italian tragedian, has been very well received at the Grand, his Hamlet particularly calling for warm commendation.

This week Delmar Garden houses the local Charity Opera Festival. The attraction is a musical comedy, Mrs. Newly-Rich.

Forest Park Highlands offers vaudeville, Cavallo's Band and Nellie Braggins.

Strong vaudeville bills have continued to crowd the New Columbia, despite the warm weather.

The Gayety closed a most successful season Saturday night. The Rentz-Santley company was the final attraction.

The Standard, rendered cool by numerous electric fans, crowded the house last week with The Frivolities of 1918.

CINCINNATI

Summer Dullness Settles Down—Moving Pictures Thrive—Notes.

CINCINNATI, May 17.—The Columbia and the People's, the last houses to close their regular season, put up the shutters Saturday night, and the city will be without regular dramatic entertainment till August.

The Grand, Olympic and Walnut have been added to the list of moving picture houses and will remain in the field as long as patronage warrants. The first named opened to excellent attendance to-day.

The pupils of Miss Mannheimer were seen in a number of one-act plays at the Lyric Saturday night and pleased a house full of their friends. Vessala's Band is pleasing the patrons of the Zoo. Business, however, has been somewhat hampered by inclement weather.

Manager Schmidt, of the German Stock company, states that he is facing a deficit of several thousand dollars for the past season, and in a statement he has given out intimates that unless a guarantee fund is raised the future of the company is in doubt. A benefit performance has been planned to make up the present deficiency.

H. A. SUTTON.

BALTIMORE

But One Dramatic Attraction—Vaudeville and the Circus.

BALTIMORE, May 15.—A moving picture exhibition, including the Johnson and Burns fight, is given at Ford's.

Katherine Kavanaugh is the star at the Academy of Music in a production entitled The Dust of the Earth. She is supported by the Ziegfeld company.

Annette Kellermann, the Australian diver and swimmer, heads the bill at the Maryland. The other numbers are: Frank Murell, Edwin Stanley and company, the Dundin Troupe, Donovin and Arnold, Henry Clive and Max Sturgis Walker and the Musical Klois.

The Bon-Tons hold the stage at the Gayety.

There are continuous vaudeville and pictures at the Holliday, Bianey's and the Victoria.

Ringling Brothers' Circus did a large business last week.

Riverview Park opened with the Royal Artillery Band.

HAROLD BUTLEDGE.

BOSTON

Sothern and Marlowe—Maude Adams Coming—Vaudeville—Gossip.

BOSTON, May 17.—The Boston season is still nearer its close, and three houses are now offering their last attractions for the season, and of these it would not be surprising to have the final performances come even sooner than anticipated at the present time. A few more warm days with good auto weather and one or two more unanticipated changes of cast, and vacation will come betimes.

E. H. Sothern is the chief newcomer of the week, and his repertoire includes the plays which were given by him here last year. He opened with Lord Dundreary to-night, and the success was quite as marked as it was a year ago. The single new impersonation of the engagement in Richelieu and there will be two special performances of Hamlet, with Julia Marlowe as co-star, playing Ophelia.

This is the last week of the engagement of A Runaway Girl at the Castle Square, where the production ranks as one of the best that this musical comedy from London has had in this city. Mary Young is very charming as the heroine, and the performance now seems quite like a family party, for two of her brothers are now with the organization. The Geisha will follow, and this may be the last production of the season.

Last weeks are announced for A Stubborn Cinderella at the Colonial, where an important change in character was made to-night. John Barrymore, who has been featured with Sallie Fisher, retired from the cast, and in his place came Harry Stone, who had played Mac in Chicago and did it very well here, so that he promptly became one of the favorites.

Grace Van Studdiford and The Golden Butterfly have been very well received at the Hollis, and the work has been pronounced one of the most interesting comic opera productions of the year, especially on account of the lively music. The prima donna's sister, Mary Quive, was seen at the Wednesday matinee by request, and when later in the week Miss Van Studdiford lost a couple of performances, her sister was ready for the emergency and played capitally.

This is the last week of the engagement of Chauncey Olcott at the Boston, and good business has prevailed from the very start. One of the versatile members of the cast is Alice Ferrell, who also appeared at a special series of charity performances at Jordan Hall given by Boston children who were friends of hers before she went on the stage with Mr. Olcott.

The Traveling Salesman still goes on to splendid business at the Park, and thus has established itself as the senior attraction in town the present time. One night last week there was an audience of genuine traveling salesmen, for the United Commercial Travelers bought out the best of the house.

May Robson has certainly scored a big Boston hit at the Tremont. The Rejuvenation of Aunt Mary is by all odds the best of all the rural comedies given here since The Old Homestead, and Miss Robson's interpretation of the unsophisticated Aunt Mary is screamingly funny and yet true to life in every way.

Lucky Ranch is the melodrama of the week at the Bowdoin Square, and the stock company gives it a stirring presentation. Rowland Edwards has the leading dual character, and Gussie Gill is another favorite well cast, with James Barrett and Harry Humphrey as the heavies.

The Pianophiends are back again at Keith's, heading the bill and making the same hit that they did on their original visit.

James J. Corbett is the headliner of the week at the Orpheum, presenting his playlet, A Thief in the Night.

The Washington Society Girls are at the Howard Athenæum this week, and the Summers-Britt pictures supplement the house olio.

Clark's Runaway Girls are at the Gaiety this week with new features.

The Innocent Maids at the Columbia also have the special nights of the week at that house.

Wormwood's Animal Actors head the double variety bill at Austin and Stone's.

The Palace, with its vaudeville-picture policy, continues to do as well as the Globe did when it made its change, and the other houses like the Bijou Dream, Pastime, Hub, Gaiety, Premier and Scenic Temple continue with the same popularity as ever.

The Tremont will not be alone in its Summer season with A Broken Idol, for the Majestic will enter the field and present A Yankee Mandarin immediately after the engagement of Lulu Glaser.

Mrs. Leslie Carter and Adele Ritchie came down to Beverley with their friend, Mrs. Tom Pierce, and had a delightful informal visit at her beautiful North Shore home.

The auction sale of seats for the Lambs' Gambol will be held at the Boston to-morrow afternoon, and the single performance here will be at that house, 25, to follow the matinee at Hartford. There will have to be quick hustling to get the Lambs here in time.

Harry Lindley is already in town and will remain here through the long engagement of The Queen of the Moulin Rouge at the Boston. That may stay here all Summer, but much depends on Mayor Hibbard's friends—the same ones who saw Salome.

An interesting box-party the opening night of the engagement of Grace Van Studdiford at the Hollis was given by H. C. Barnabee, who was comedian and manager of the Bostonians when Miss Van Studdiford went on the stage in that organization and made her first success.

The preparations are now being made out at Harvard for the performance of Joan of Arc by Maude Adams in the Stadium, and that is going to be the big al fresco production of the year hereabouts. Harry S. Alward has come on in the interests of the publicity movement, and will remain here until the last of June. The alumni have their sale of seats on now, and the demand is large already.

At a meeting of the Board of Directors for the Boston Opera House Eugene V. R. Thayer was elected a director to fill the vacancy caused by the death of B. J. Lang.

There was a great theatre party at Keith's last week, and all the railroad conductors and their wives who were here for their national convention attended the performance in the evening.

Jack Lorimer, who was singing at the Orpheum last week, was the guest of honor at a reception and dinner given at the Boston City Club by Alderman Ballantyne.

Mary Shaw was one of the leading speakers at the luncheon of the Professional Woman's Club at the Oxford last week.

Fred Niblo closed his course of travel talks and his season at the Park, and on Wednesday he sails for Europe to visit new countries for next year; but he will also include some of the African Talks of this year, as they were the best liked of all here.

JAY BENTON.

PITTSBURGH

The Season at Three Theatres Near Its End—Abundant Vaudeville.

PITTSBURGH, May 17.—To-night the Nixon entered upon its last week of the season with Brewster's Millions, and the box office receipts for this performance were transferred to the exchequer of the local port of The Flying Squadron, as it was the annual testimonial of this bohemian club. Edward Abeles is supported by a competent company and the play well staged, the yacht scene being very realistic and deserving the applause it received.

Babes in Toyland attracted the usual very large attendance at the Alvin to-night, and was presented by a fairly good company. The tuneful music with which the piece abounds was enjoyable, and, in short, the production as a whole seemed to please. Next week, The Frivolities of 1918 will close the regular season of this popular playhouse.

The Grand offered the following bill to-day to large patronage: Marie Dainton, Jupiter Brothers, Bert Coote and company presented A Lamb on Wall Street, A Night with the Poets, Fiddler and Shelton, World and Kingston, Fred Watson and Morrisey Sisters, Mullen and Corelli, Four Rianos and motion pictures.

William S. Clark's Jersey Lilies were in full bloom to-day at the Gayety and entertained the usual large attendance. Frank Vedder and Leon Errol are prominent in the company, and their work was creditable. The Rentz-Santley company will end the season of this house the coming week.

Robert Chesaine and company, illusionists; Adair D'Armand and company in His Last Race, Raymond and Sortenia, Charles Kant, Kola Brothers, and moving pictures formed the bill at Bianey's Empire to-day.

The Bijou has Antonio Maiori and company, and Othello was presented to-night in Italian. La Morte Civile, Il Prete e la Donna, Malacarne, and Amaleto are the others in the Italian repertoire during the week, but The God of Israel and The Three Generations will be given in Yiddish on Wednesday and Friday nights respectively. All-star vaudeville will be offered at this house the following week.

At Exposition Music Hall on Friday and Saturday nights David Kessler will be seen in The Jewish Heart, and Saturday matinee in The Lion and the Mouse.

The 101 Ranch Wild West Show gave two exhibitions to-day, and will repeat them to-morrow.

Barnum and Bailey Circus is heralded for next Monday and Tuesday.

Miss Fedora Wolff is an accomplished violinist and rendered a delightful violin solo at the Nixon to-night, accompanied by the orchestra of which her father, Emil O. Wolff, is the well-known conductor.

William H. McGown, THE MIRROR correspondent of Urbana, Ohio, accompanied by his wife, spent last Saturday and Sunday in this city, en route to Pottsville, Pa., where they will sojourn for a short time.

ALBERT S. L. HEWES.

PHILADELPHIA

The Boy and the Girl—Chestnut Street Closes—News of the Theatres.

PHILADELPHIA, May 17.—Local reviewers were considerate in their references to the first production in this city of Richard Carle's latest, The Boy and the Girl, which is down on the bills as "A Summer song show." It opened at the Garrick on Thursday evening to a very fair sized audience. The Boy and the Girl, with judicious cutting in some directions, a little rewriting in others, and the elimination of some unnecessary vulgarity, may be put in shape for a Summer run. If this improvement is made Marie Dressler, who is featured in the advertisements, and the strong and efficient support which surrounds her, can carry The Boy and the Girl through a successful season. The material is there for a good "Summer show." There is much that is attractive in the musical numbers and in the ensembles, and Gus Solthe, who staged The Three Twins, has devised novel and pleasing effects. There is a large and good-looking chorus of girls, while the male contingent has some very fair voices. The costumes are new and bright. As to the principals in the cast, too much cannot be said in their favor. They are clever—every one of them—and good singers. While Miss Dressler is as usual irresistible in her inimitable way, there are others who deserve special mention, not only for their acting, but their singing. Among them are Marion Garson, Harriet Standen, Toby Lyons, Barney Bernard and Edward Favor. H. L. Heartz and Richard Carle provided the music, and some of the lyrics are by M. E. Rourke. The Boy and the Girl remains this week.

Fedora was the opera which was to have been produced at the Chestnut Street Opera House last Thursday evening by the Ivan Abramson Italian Grand Opera company, but at the end of the first act it was announced that owing to the illness of Madame Helene Therry, it would be impossible to continue the performance. Cavalleria Rusticana was substituted, with Madame Novelli as Santuzza. The company completed its engagement here Saturday night. Financially it was not a success, the attendance having been very light. The theatre closed for the season Saturday night.

Pryor and his band will open the season at Willow Grove Park on May 29.

William Dittrich, aged over eighty-six years, has had his sight restored by an operation at one of the local hospitals. He is the sole survivor save one of the orchestra that played with Jenny Lind during her concerts in this country in the early fifties. Dittrich, who has been a musician since he was eight years of age, was a pupil of the French music teacher, Tieppo. An interesting volume could be written about him. Speaking of the great "Swedish Nightingale," he said: "The opera singers of to-day and those who have followed Jenny Lind are possessed of beautiful voices, sweet and charming, but their depth is only "the size of a small finger, while Jenny Lind's voice can be likened to an arm, strong and powerful, yet exquisite in its charms, reaching the highest notes with no difficulty. Her bird song, with which she accompanied the flute, was beyond comparison, and her imitation of the flute was beautiful."

This week The Three Twins will have completed a most successful engagement at the Forrest. It has played uninterruptedly to good business since April 5.

Lulu Glaser returned to the Lyric in Mlle. Mischief last week and met with a hearty reception from rather limited audiences. The piece as well as the company has improved since last Fall, when it was first presented here. This week the English Opera Company in Madame Butterfly.

The Ludlam School of Dramatic Art gave a very creditable performance of Under Two Flags at the Broad last Monday evening. Interest chiefly centered in Annina Borelli, a talented young Italian actress, who is paving the way for a career on the American stage. Her portrayal of Cigarette was not only satisfactory, but clearly demonstrated that she has dramatic ability of real merit.

The production of Die Lustige Witwe in Zwölfter Ehe, or the Merry Widow's Second Marriage, at the German Theatre last Monday evening, was a decided success, from any point of view taken. The music reminds one of the original Merry Widow, of which it is, in fact, a continuation, as the name suggests. Manager Hanisch, director of the company, is the author of the text, and Carl von Wegern, leader of the orchestra, is the composer. The principal song hit is "Diese Maenner," charmingly rendered by Emilie Schoenfeld, as Johanna, supported by a chorus of six.

It is very evident that the Keith management means to meet the growing competition of the many vaudeville and moving picture houses which are continually coming into existence here with the best attractions that money can secure. In one way this assertion reflects upon the Keith management of the past, as it might be taken to mean that it has not given the public the best in the past. Such an intimation would be unfair, for Keith has always given us the best. But last week's bill was so good, and is even better this week, that I am compelled to believe that from now on we are to have something better than ever at that popular place of amusement. Just glance over last week's bill—Kris Kringle's Dream, with Kathleen Clifford and Arthur Hill at the head of a little company that was a treat in itself; Will M. Cressy and his charming wife, Blanche Dayne, in The Village Lawyer, in which both appeared to pleasing advantage; the Pisanttis, gladiators on horseback; the McNaughtons; Bert Coote and company, in A Lamb on Wall Street; Vic Richards and J. C. Murphy, two popular Philadelphia minstrels, and a host of others. Then take this week's bill—it is full of good features, including Harry Bulger and company in an amusing comedy; the Morton-Jewell Troupe, while Edwin Stevens is down as a special feature in An Evening with Dickens. He is assisted by Tina Marshall. An extra added attraction are the Curzon Sisters, called The Human Butterflies. There are others for this week, but the list given shows that Keith's does not intend that it shall lose any of the vast clientele which it has built up by the competition of other vaudeville houses. How great this competition is becoming may be readily seen by the statement of a few facts. Aside from the regular vaudeville and moving picture houses, such as Lubin's Palace, the Liberty and Unique, the Grand, Park and Girard Avenue have joined the list, and I am told there may be a season of the same kind of performance at the

Garrick and Eleventh Street Opera House. Some of the smaller houses, like Forepaugh's and the new Majestic, are also after the same kind of amusement seekers. I would not be surprised if even some of the more important houses would enter the race before the Summer season has advanced very far.

The Three Twins will go to Nixon's Apollo Theatre, Atlantic City, next week.

The Orpheum Players appeared to exceptionally good advantage last week in that powerful drama, The Iron Master. It has been a long time since it was presented here, so that it appeared almost as a new play. It was excellently cast, with Marion Barney as the wife; Leah Winslow, who made her reappearance with the company, as Athenais; William Ingersoll as Philippe, and in fact the entire membership of the local company. This week, Glorious Betsy.

Washington Park opens its season on May 22, with Martorana's Military Band as the special musical attraction.

The National will this week give a reproduction by moving pictures of the Burns-Johnson fight. Next week, Hottest Coon in Dixie.

John Mason, in The Witching Hour, closed his engagement at the Adelphia Saturday night. This week, George Barr McCutcheon's Beverly of Graustark, with Jessie Busley in the leading role. The engagement is for two weeks.

The Girl from Yama continues to please at the Walnut. It improves with each succeeding week. The same cannot be said of the attendance.

The burlesque houses were affected somewhat by the hot weather the past week. The Casino this week has the Behman Show, always popular here; Billy Watson and his big company are at the Bijou; the Innocent Maids, headed by Mlle. Helene, are at the Trocadero, and Reilly and Wood's Show is at the Gayety.

The press of the city is helping along the Lambs' Gambol entertainment all it possibly can. Some clever press agency work is being done, and the visit of the Lambs on May 26 will no doubt be a memorable one in the annals of Philadelphia theatricals. JAMES D. SLADE.

WASHINGTON

Closing Week at Two Houses — The Witching Hour—Theatrical Notes.

WASHINGTON, May 17.—John Mason in The Witching Hour opens to a large attendance at the Belasco Theatre. A recent engagement met with so much success that upon request arrangements were made for the present return. The star's strong and intelligent presentation of the leading part again received much praise. Another strong feature was the well-balanced support of Russ Whytal, George Nast, George Gaston, E. L. Walton, Purnell Pratt, Charles Balsar, S. E. Hines, Henry Hadfield, Thomas P. Jackson, Ethel Winthrop, Julia Hay, and Amelia Gardner. Next week, Charles Richman in The Revelers.

The Highwayman, the Aborn company's operatic offering at the National Theatre, presents another Reginald De Koven-Harry B. Smith success that is well received by a big audience. The performance is a notably proficient one in the excellence of the principal singers, strong and effective chorus and complete stage presentation. The reliable cast included Forrest Huff as Captain Scarlet, William H. West as Foxy Quiller, John Philips as Lieut. Lovelace, Howard Chambers as Sir Godfrey Beverly, Eugene Francis as Captain Rodney, Sol Solomon as Toby Twinkle, J. S. Donnelly as Jack Middleton, Fritzi von Busing as Lady Pamela, Sabery D'Orsell as Doll Primrose, and Helen Bertram as Lady Constance Sinclair. Next week, The Princess Chic, with Blanche Morrison.

The Columbia Players' third week at the Columbia Theatre is devoted to the presentation of Israel Zangwill's beautiful play, Merely Mary Ann, in the title-role of which Julia Dean broadens her popularity. This admirable artiste has been winning sterling opinions and great praise for work well done since the season opened. The excellent company again is seen to advantage cast as follows: Lancelot, Alexander Calvert; Peter, Thomas Chatterton; Herr Brahmson and Rev. Samuel Smedge, Alexander F. Frank; O'Gorman, James W. Shaw; Lord Tottingham, Everett Butterfield; Jim Blayder, Laurence Eyre; Countess of Roxwell, Harriet Ross; Lady Glynn, Virginia Warder; Lady Chelmer, Ruth D. Blake; Mrs. Leadbeater, Clara Sidney; Rose Leadbeater, Ethel Wright, and the Sisters Trippett, Alice Parks Warren and Ruth Chatterton. George Rex Wilson has designed and painted several new sets for the play. Next week, The Royal Family.

For the closing week of a highly successful season at the Academy of Music Rose Melville presents to a large audience her quaintly awkward, clumsy, and withal lovely, country girl, Sis Hopkins, supported by an excellent company. Next week, The Burns and Johnson Fight Pictures.

The closing week of Chase's vaudeville season presents this week the merry comedian, Nat M. Wills, in new parodies and persiflage, Volta the electric wizard, Eva Taylor and company in Chums, Herman Meyer, the comedy pianist; Nonette, violinist and singer; Evans and Lee and Cornelia and Eddie.

Joseph Hurtig presents The Bowery Burlesquers with Ben Jansen at the Gayety Theatre, commencing to excellent business. Next week, The Bon Tons.

The Octoroon Burlesquers headed by Deas, Reed and Deas commence strong at the Lyceum Theatre. Next week, Alcazar Beauties.

The Commissioners of the District of Columbia designated last week Major Sylvester, Superintendent of Police, official censor of advertising matter on billboards. Sensational pictorial display of tense melodrama or border drama and blood curdling scenes are under the ban, also undraped burlesque. Suggestive pictures used by mercantile houses will also come in for official scrutiny.

The Colonial Amusement Company, owner of the Pickwick Moving Picture Theatre, has purchased the property at 927 and 929 Pennsylvania Avenue, Northwest, that includes the building now used for exhibition. The price paid was $90,000. The owners are all local men.

William B. Brown, the former manager-owner of the Colonial Theatre, has sold his interest in that house and will leave shortly for Chicago, where he has large interests of a similar nature. The Colonial will continue under the management of A. Brylawski.

Gentry Brothers' United Shows exhibits in Washington, corner Sixteenth and U streets, N. W., for a week commencing to-day.

Many prominent newspaper men of this city will take part in the auction sale for the Lambs' Gambol at the National Theatre next Friday afternoon. The regular ticket office sale will begin on Monday, May 24. The performance takes place Thursday afternoon, May 27.

Free gate admissions during weekdays will be an innovation this season for Luna Park.

It is said that the Shuberts are negotiating for a site here upon which to build a splendid new theatre to replace the Belasco, which, it is understood, passes out of their control a year hence.

William H. Conley's Scotch dialect part of Silva Tosh in last week's presentation of The Little Minister, as a special engagement, was one of the bright particular features of the delightful performance.

The Washington Canoe Club Minstrels in Japan and in Africa with Roosevelt, staged by Percy F. Leach, will be given at Chase's Theatre May 31 and June 1.

Orme Caldara has closed his season with the Klaw and Erlanger Round Up company, and will make his first appearance as leading man of the Columbia Players next Monday in The Royal Family. JOHN T. WARDE.

H. B. WARNER IN IN THE BLOOD.

A change of plans by George C. Tyler, of Liebler and Company, places Henry B. Warner next season in the leading role in Edwin Milton Royle's new play, In the Blood, instead of in Foreign Exchange, as previously planned. In the Blood is a sequel to The Squaw Man.

A DRAMATIC ANTIQUE AT RADCLIFFE.

Young Women Students in a Revival of Archaic Songs and Conceits in Old-Time Costume.

The students of Radcliffe College, the woman's college of Harvard University, at Cambridge, Mass., gave last week three performances of an operetta called It Was a Lover and His Lass, based on old English songs and conceits by Floretta Elmore, a senior at the college.

Twenty-five musical numbers were introduced, the oldest dating back to 1587, and the most modern air being Strave's song, "Oh, the Pretty Creature," written in 1773. The music was played on a harpsichord, with a 'cello to give effect to a few of the melodies, while for the dances one of the students, dressed as an old fiddler, furnished the airs that were used in Elizabethan times when "shepherds all and maidens fair" danced merrily on the greensward. There was a Morris dance, with the jester, the dragon, the hobby horse and all the other curious characters to lend picturesqueness to the scene, and Robin Hood gallantly defended the Maypole and let the milkmaids and shepherdesses twine him with garlands.

In the "cushion dance," which proved one of the most taking features of the play, the girls who acted the parts of the love sick swains threw the cushion at their lady loves, something in the style of the children's game of "pillow," and then knelt on the cushion and smacked loudly the girl who had been struck with it. The dances were all given exactly as in Shakespeare's time, and the costumes were those of the rustics of the Elizabethan period.

For months the students in charge of the costuming have been studying at the Boston Public Library, the Harvard Library and the Athenæum the style of dress worn by the common people of England at the time of the action of the play, with the result that everything seen on the stage was as accurate as historical research could make it.

The performances were under the auspices of the Radcliffe Choral Society, and were attended by many of the Harvard professors and their families, as well as by musicians interested in the revival of old-time melodies given in the fashion of three centuries ago. The success of the operetta shows that college girls are not obliged to resort to musical farce in order to give entertainment to their friends and at the same time prove their abilities as singers and dancers. Radcliffe has already sent out more successful playwrights than any other woman's college, and the students are pleased with the warm reception given the operetta, as it may mean that another dramatist will do credit to her alma mater. The influence of the Harvard movement to make playwrights of such students as evince an aptitude for writing for the stage is distinctly felt at Radcliffe, and the young women are interested to show that they are able to keep pace with the men students.

FRIARS' FESTIVAL GREAT SUCCESS.

The Organization Profits $8,000 from a Varied Performance—Many Prominent Actors in Bill.

The Friars profited more than $8,000 by their second annual festival, held at the New York Theatre, on the afternoon of Friday, May 14.

The most prominent feature of a performance in which most of the prominent actors now in town contributed was the concert hall scene from the melodrama, Nellie, the Beautiful Cloak Model. The various parts were played in all seriousness by Louise Dresser, Douglas Fairbanks, Aubrey Boucicault, Pauline Hall, Alexander Carr, Ike Otto, George Bevan, Walter Jones and Thomas A. Wise. However, the audience chose to regard it as a burlesque, though at the conclusion of the scene when the members of the cast filed before the curtain the hero was cheered and the villain hissed in the style popular with the audiences at the houses playing melodrama.

There were three other short plays on the bill—An Interlude, by Channing Pollock, played by Helen Ware, Edmund Breese, Thomas Findlay and Frank Conlan; The Order of the Bath, by H. H. Morell, played by Henry Stanford, Olive Walker and Laura Burt, and The One Woman, by R. J. Madden, played by William J. Kelley, Regan Hughston and Ruth Chester.

Others in the bill were The International Football Game, the Big City Quartette, Al. Fields and Dave Lewis, Nat M. Wills, Jefferson De Angelis, William Rock, Stuart Barnes, Montgomery and Moore, At the Waldorf, Raymond Hitchcock, Charles J. Ross in imitations of Harry Lauder, the Elinore Sisters, Charles and Fanny Van and William Courtleigh.

The entertainment closed with The Friars' Frolic, arranged by Friar Harry Leonhardt. A feature of this was the "Friars' Song," wth words by Frair Charles Emerson Cook and score by Victor Herbert.

POSTER PRINTERS IN CONVENTION.

The Show Printers' Association, at their annual convention in Cincinnati on May 12, changed their name to the Poster Printers' Association. The change was made because of the increased business from advertisers other than theatrical.

A credit bureau with headquarters in Chicago was established, with Clarence H. Runey in charge. A censorship committee of nine members, to pass on the propriety of drawings, was also appointed.

The following officers were elected: Charles W. Jordan, President, Chicago, Ill.; James Hennegan, Vice-President, Cincinnati, Ohio; H. J. Anderson, Treasurer, Cincinnati, Ohio; Clarence E. Runey, Secretary. Board of Directors: E. H. Macoy, chairman, Chicago, Ill.; E. R. Mackay, Chicago, Ill.; Joseph Mack, Detroit, Mich.; L. C. Farrar, Chicago, Ill.; Arch Donaldson, Newport, Ky.; C. A. Sherman, St. Paul, Minn.

REHEARSALS FOR LAMBS' GAMBOL.

A general rehearsal call for yesterday morning was sent out by David Belasco to all who are to take part in the Lambs' Gambol. Rehearsals will be held at the Stuyvesant Theatre.

The auction sale of seats and boxes for the first performance, at the Metropolitan Opera House, May 24, will be held this afternoon at 4 p.m. at the Gaiety Theatre.

The following Lambs will take part in the sale: Augustus Thomas, De Wolf Hopper, William Collier, Raymond Hitchcock, Robert Hilliard, William Hodge, George Fawcett, Wilton Lackaye, Joe Weber, Lew Fields, Jefferson De Angelis, Joseph Herbert, Clay Greene, Mort Smith, Thomas A. Wise, Douglas Fairbanks, Maclyn Arbuckle, E. S. Abeles and J. R. Grismer. Joseph P. Day will have general charge of the auction.

MISS HOLLAND'S NEW PLAY.

At the Colonial Theatre, Cleveland, May 31, Mildred Holland is to produce a new play entitled In Glass Houses, the work of Charles R. Housum, a Cleveland newspaper man, and Charles Hopkins, a member of John Drew's company.

COHAN AND HARRIS ACCEPT NEW PLAY.

Constantinople, a new musical comedy by George Parsons, with score by Charles J. Gebest, has been accepted by Cohan and Harris, who will produce it next season. Mr. Gebest has been musical director for Cohan and Harris for a number of years.

MISS REINA BELASCO TO MARRY.

Miss Reina Belasco, youngest daughter of David Belasco, will be married to Morris Gest at Sherry's on June 1. Mr. Gest is a member of the theatrical producing firm of Comstock and Gest.

JAMES FORBES WRITES ANOTHER PLAY.

James Forbes has completed the scenario of a comedy to be called The Commuters, which will be produced next season by Henry B. Harris.

TO ADVERTISERS.

THE MIRROR will go to press earlier than usual on the number to bear date of June 5, owing to Decoration Day. Advertisers will please note that the form including the last page will close on Friday afternoon, May 28, and that no advertisement for that number can be accepted later than noon of Saturday, May 29.

"THE MIRROR'S" SPRING NUMBER.

Filled with Interesting Matter.

Buffalo Commercial.

THE DRAMATIC MIRROR has published a very handsome extra "Spring number." It is filled with matter of much interest to the profession and the public.

A Very Creditable Issue.

Sioux Falls Leader.

The Spring number of THE DRAMATIC MIRROR is a very creditable issue.

Complete as to Motion Pictures.

St. Paul (Minn.) News.

If you want to know the truth and all the truth about motion pictures read the Spring edition of THE DRAMATIC MIRROR. No less than six pages, and THE MIRROR pages are extra large, are devoted to this newest phase of entertainment. What has been accomplished in the last ten years, and the wonders that the "picture men" expect to accomplish in the next ten years, are certainly set forth in THE MIRROR, but most interesting of all is the detailed description of how the motion pictures are made.

A Gorgeous Number.

Rochester Democrat and Chronicle.

THE NEW YORK DRAMATIC MIRROR has issued a gorgeous Spring number that is filled from cover to cover with news of plays and players, outlining the plans of the well-known actors for the Summer season. It is handsomely illustrated and there is considerable space devoted to the Summer amusement parks. There is a history of the Actors' Society and the Actors' Fund, and there is a list of plays produced in New York City during the season. The Matinee Girl has her usual optimistic offering, and all in all the Spring number is one to entertain all admirers of plays and players.

Almost Endless Number of Features.

(*Washington (D. C.), Post.*)

The Spring number of THE DRAMATIC MIRROR, with its tasty cover design picturing a languid youth drowsing over an unmolested fish line, contains an almost endless number of unusual features, and items enough to satiate for once those who conduct busy little clipping bureaus.

COMING PLAYS.

Among the novelties promised for Spring production here in New York are Frederico Mariani's new play, The Game of Love, due at Wallack's May 24, and a new play by John Montague entitled The Narrow Path, announced for the Hackett Theatre May 31. The Game of Love is Mariani's first English play, although he has achieved some success writing in Italian. The cast will be headed by E. J. Ratcliffe and Josephine Lovatt. The Narrow Path is being produced by A. H. Woods, in association with F. Ray Comstock, and will be presented with a cast including William Courtenay, Ida Conquest, Consuelo Bailey, George Parsons, Grant Mitchell, Georgie Lawrence, Jane Evans, and Marie Ballou.

NEW STAGE EFFECT IN ENGLAND.

A remarkable effect in the handling of a stage crowd supposed to be watching a race was secured at the Shaftesbury Theatre, London, recently. This is how it was done:

At rehearsals little red lights appeared, one after the other, around the dress circle of the theatre, and the stage crowd was drilled to follow each light in turn, thus keeping all eyes on a fixed spot for a brief space of time. The result was that the strained and excited eyes, all centered for a moment on a given spot and all moving in unison to the next, gave the audience exactly the idea of watching the movements of genuine spectators.

GRAND OPERA AT ACADEMY.

Grand opera will be heard at the Academy of Music once more, when an opera company financed by wealthy Italian residents of the city begin a season of indefinite length on April 4.

The contract for this season was made by the late E. G. Gilmore just before his death with G. Pinsuti, who was connected with the Metropolitan when Maurice Grau was manager.

Eighty standard works, Italian and German, will be produced during the season. The company will include about 175 people. No engagements have yet been announced.

BUFFALO AND PAWNEE BILL IN BROOKLYN.

The streets along the route mapped out for the Buffalo Bill Wild West and Pawnee Bill Far East parade were lined up three and four deep on both sides with men, women and children Monday morning when the picturesque procession of Indians, cowboys, rough riders, soldiers and Arabs moved to the exhibition grounds at Fifth Avenue and Third Street, where two performances a day will be given all this week. The parade was led by Buffalo Bill and Pawnee Bill, and both men were kept busy bowing to the enthusiastic applause that greeted them from all sides.

THALIA SUMMER STOCK.

Max Moscowitz has organized a Summer stock company at the Thalia Theatre, the first performance having taken place last Friday night. The company includes Adolph Llansky, Isidore Goldenberg, Bessie Weissman, Jennie Moscowitz, E. Epstein, J. Schorr, Nathan Rosenthal, Esther Waxman, Madame Llansky, and Messrs. Schwartz and Rapport.

A RUMOR DENIED.

A rumor along the street yesterday that the run of The Girl from Rector's at Weber's Theatre would end shortly was denied by Joseph Weber in conversation with THE MIRROR representative, and with equal emphasis at the offices of A. H. Woods.

UNNAMED PLAY BY PAUL ARMSTRONG.

Henry Miller and Frank McKee will produce a comedy drama by Paul Armstrong at the Apollo Theatre, Atlantic City, on May 31. The play has not yet been named. In the cast will be William B. Mack, Thomas Findlay, Laura Hope Crews, and Beverly Sitgreaves.

NEW MUSICAL INSTITUTE SITE.

The Institute of Musical Art has purchased a vacant plot of land at Claremont Avenue and 122d Street, facing General Grant's tomb. A permanent home for the use of the institute will be erected with a building fund now being raised.

MANY BIDS FOR THE CLIMAX.

Joe Weber has arrangements for the German production of The Climax under way. Negotiations were set on foot by M. Witmark and Sons. Mr. Weber has received several offers for Australian and English rights of production.

THE SUMMER PARKS.

News of These Amusement Enterprises in Various Parts of the Country.

Scranton Luna Park at Scranton, Pa., under the management of Len B. Sloss, will open May 24, and in addition to the chutes, scenic railway, carrousel, old mill, dancing pavilion, pony track, shooting gallery, Midway, etc., a number of new attractions will be in operation, including The Sea Disaster, Sanderson's Marionettes, Billigen's Temple, several platform shows and a miniature electric railway.

Capital Beach, which is the only outdoor amusement resort in Lincoln, Neb., will open its third season May 30 with improved attractions. A large airdome and the usual open air attractions are expected to draw large crowds as in the past. The beach has one of the largest artificial lakes in this section and gives local sailing enthusiasts unusual advantages for an inland city.

Electric Park, El Paso, Tex., of which Frank Rich will be manager, will open shortly with many new attractions, including a Summer theatre with vaudeville and all the other attractions that go to make up a modern up-to-date Summer park.

The Waterloo, Ia., Electric Park will open June 1 for the Summer season. Hebert Parker, treasurer of the two regular theatres, has been engaged to manage the park for the Summer. The owners are installing a new Persian swing and are enlarging the roller coaster.

Rolling Green Park, in Sunbury, Pa., will open May 22 with all the attractions of a Summer resort.

The Boise City Park was opened May 5 with a baseball game, Governor Brady was catcher and Mayor Pence pitcher; Boise and Butte, Mont., teams played. Nearly 3,000 people were on the grounds and receipts were $1,800.

The American Railway Company's Tumbling Dam Park in Bridgton, N. J., Howard L. Tyler, manager, will open May 30 with vaudeville. A new stage has been built that will accommodate any act playing Summer parks. The auditorium has been enlarged, and the prospects for Summer amusements are very good.

The Kearney, Neb., Chautauqua will be held from July 17-26, inclusive, and some excellent talent has been engaged. The grounds will be enlarged this season and many new outdoor features added.

Lakeview Casino, in Augusta, Ga., opens on May 17 under the management of Jake Wells, with the Vernon Comedy company.

Lakeside Park Casino, in Akron, Ohio, had this excellent bill May 17-22: Walter Percival, Maude Shaw, Richard Herman in a comedy sketch, A Family Mix-up; Tom Powell, the Goyt Trio, Brackway Brothers, Maude Ester, Duffin Redcay Troupe.

Al Fresco Park, in Peoria, Ill., opened its season May 15, and one of its main features will be Lone Bill's Wild West. The Park is Peoria's biggest Summer amusement resort. P. A. Weast, owner of Weast Theatre, announced that theatre would be torn down and a hotel erected upon the site, but property has been bought by another Peorian, who has not announced his plans in regard to it. The house has been dark for some time.

P. W. L. EUCHRE.

The Professional Woman's League will give a euchre party in the east ballroom of the Hotel Astor to-day. Tickets are 50 cents each. Novel features will be a door prize, a marker's prize and a non-player's prize.

H. T. PARKER'S COMMISSION.

The Boston *Transcript's* dramatic editor, H. T. Parker, sailed on the *Cedric* last Saturday, commissioned by the New Theatre directors to gather suitable dramatic material for the use of that institution.

STUDENTS PRODUCE HISTORICAL PLAY.

Students of the Santa Clara College, Santa Clara, Cal., produced a spectacular drama called Constantine on May 3. The play is the work of Charles D. South and proved very successful.

CUES.

Archie Deagon, Billie Reeves, and William Schrode have been engaged for The Follies of 1909.

Mrs. Leslie Carter announces that she will continue under her own management next season and will produce two new plays, both by American authors.

CURRENT AMUSEMENTS.

Week ending May 22.

ACADEMY OF MUSIC—Robert Mantell in The Marble Heart—8 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—William Hodge in The Man from Home—41st week—319 to 326 times.
BELASCO—Going Some—6th week—41 to 48 times.
BIJOU—A Gentleman from Mississippi—34th week—269 to 276 times.
BLANEY'S—Follies of the Day—2d week—10 to 18 times.
BROADWAY—Announced for May 22—The Midnight Sons.
CASINO—James T. Powers in Havana—15th week—112 to 119 times.
CIRCLE—Closed May 8.
COLONIAL—Vaudeville.
CRITERION—Elsie Janis in The Fair Co-Ed—30 times, plus 4th week—25 to 32 times.
DALY'S—The Climax—8 times, plus 4th week—25 to 32 times.
EMPIRE—Maude Adams in What Every Woman Knows—22d week—168 to 175 times.
GAIETY—J. E. Dodson in The House Next Door—8th week—41 to 48 times.
GARDEN—Closed April 10.
GARRICK—William Collier in The Man from Mexico—9 to 16 times.
GERMAN (Irving Place)—Closed April 24.
GRAND OPERA HOUSE—Queen of the Moulin Rouge—190 times, plus 8 times.
GRAND STREET—Stock co. in The Road to Ruin.
HACKETT—Grace George in A Woman's Way—13th week—97 to 104 times.
HERALD SQUARE—Jefferson De Angelis in The Beauty Spot—6th week—42 to 49 times.
HIPPODROME—Sporting Days and Battle in the Skies—37th week.
HUDSON—The Third Degree—16th week—123 to 130 times.
HURTIG AND SEAMON'S MUSIC HALL—Girls of the Moulin Rouge Burlesquers.
KALICH—Yiddish Drama.
KEENEY'S—Vaudeville.
KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Candy Shop—4th week—21 to 27 times.
LIBERTY—Robert Hilliard in A Fool There Was—9th week—63 to 70 times.
LONDON—Vaudeville.
LYCEUM—Eleanor Robson in The Dawn of a Tomorrow—16th week—130 to 137 times.
LYRIC—The Great John Ganton—3d week—17 to 24 times.
MAJESTIC—Cole and Johnson in The Red Moon—3d week—17 to 24 times.
MAXINE ELLIOTT'S—The Blue Mouse—181 times, plus 3d week—17 to 24 times.
METROPOLIS—Hinrich's Italian Grand Opera co. in repertoire.
MINER'S BOWERY—Closed May 15.
MINER'S EIGHTH AVENUE—Closed May 8.
MURRAY HILL—Scribner's Show.
NEW AMSTERDAM—Closed May 8.
NEW YORK—Closed.
OLYMPIC—Rose Sydell's London Gaiety.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—Olga Nethersole in The Writing on the Wall—4th week—25 to 32 times.
STUYVESANT—Frances Starr in The Easiest Way—18th week—136 to 143 times.
VICTORIA—Vaudeville.
WALLACK'S—Henrietta Crosman in Sham—9th week—58 to 65 times.
WEBER'S—The Girl from Rector's—16th week—124 to 131 times.
WEST END—Lulu Glaser in Mlle. Mischief—108 times, plus 7 times.
YORKVILLE—The Honeymooners—60 times, plus 9 times.

NEWS OF THE STOCK COMPANIES

Through Thomas McGrath, at the head of the Registration Bureau of the Actors' Fund, the following excellent company has been engaged for the Dorner Stock company to open in The Charity Ball at the Warburton Theatre, in Yonkers, N. Y., on May 20: Edwin Mordant, leading man; Grace Atwell, leading woman; William Canfield, Thomas Burroughs, Frank Young, Paul Taylor, Frank Murphy, Alice Weeks, Margaret Grey, Georgina Mills, Mabel Shaw and J. L. Wooderson, as stage director. The first night has been secured by the Elks' lodge of Yonkers.

Flushing Theatre, under the control of the Flushing Amusement Company, John Burke, manager, has engaged the following excellent company through the services of the Actors' Fund Registration Bureau: Jack Droumier, Henry C. Lewis, C. Jay Williams, Frank Russell, Aug. McHugh, Rosalie De Veaux, Zahra St. Clair, Adelaide Cunning, May Millay, Josephine Arthur, Mary Hawthorne and Walter T. Wallace. The company recently opened in Why Smith Left Home.

Manager E. M. Hart, of the Armory Theatre, Binghamton, N. Y., is happy in the auspicious opening of the stock company at his house last week. This week In the Bishop's Carriage was the bill. Every modern method in presentation of the plays is being employed by the management. Louis Von Weithoff is stage director, George E. Whitcar plays juvenile leads and Grace Hopkins and Helen Rick have found popularity with the Binghamton theatregoers. The prospects of excellent business and the promise of good plays well done mean a successful issue for the Summer season.

The German Stock company of Cincinnati, O., has closed its season with a deficit of $2,000. Unless a guarantee fund of $3,000 is raised Manager Ernest Otto Schmid will resign.

The Germantown Stock company gave a performance of The Barnstormers at the New Auditorium Theatre, Philadelphia, for the benefit of Ruth Turner, a child of five years, who, though born blind, is said to have remarkable musical talent.

The Lester Lonergan Stock company opened a Summer season at the Auditorium in Kansas City, Mo., May 9, presenting Prince Karl to capacity audiences. Mr. Lonergan was formerly a leading man of the Woodward Stock company here and has a large following among Auditorium patrons. The engagement will be continued as far into the Summer as the weather will permit. Prince Karl is a splendid comedy, and Mr. Lonergan was seen to especially fine advantage in the name part. He was accorded a most enthusiastic reception on his first appearance each night. Elinor Franklin was excellent in the part of Florence Lowell. Other members of the company include Hayden Stevenson, Clarence Oliver, Carl V. Daintree, Charles Dingle, Ben H. Roberts, Clarence Wood, Joe Keene, Mary Milburn and Louise Valentine. The play was attractively staged and costumed. David Garrick is offered May 16-22.

The Grand Rapids *Press* says that the presentation of The Boys of Company B by the Catherine Countiss company at the Majestic Theatre in that city was the most enjoyable offering yet made by Manager Price's organization, and that it compared favorably with some of the best of traveling attractions. Miss Countiss was dainty and winning as Eileen MacLane and Corliss Giles was a revelation as Tony Allen, proving himself a clever light comedian.

The Woodward Stock company, which closed a most successful season at the Auditorium, in Kansas City, Mo., May 8, opened the following night at the Boyd Theatre, Omaha, presenting The Rose of the Rancho as the first week's offering. An extended Summer engagement will be played there. The company was kept practically intact, the only change of importance being in the leading man, Albert Morrison succeeding Hayden Stevenson. Mr. Stevenson remains in Kansas City with the Lester Lonergan company.

By far the strongest bill that the Cook Stock company has presented to date at the Hartford Theatre was The Warrens of Virginia, given week of May 10 to large audiences. The cast included Frank Keenan, who played with the original company for two seasons, and his General Warren was, as usual, dramatic and convincing. Clara Blandick, the new leading lady, was most artistic and read her lines with dramatic enunciation. Florence Barker, Ramsey Wallace, John Milton, and Royal Tracy in prominent characters appeared to advantage. Mr. Keenan after the second act on the opening night, in response to a curtain call, paid a glowing tribute to the cast and thanked the audience for their demonstration of approval. Strongheart week of May 17.

The Yankee Doodle Stock company, one of the attractions of Himmelein's and managed by George V. Halliday, formerly manager of the Earl Burgess Stock company, opened its Summer road tour at Alpena, Mich., at the Temple Theatre on May 10. The opening play was The Great Devereaux Case. Jack Morrisey, formerly leading man with one of the Burgess companies, is stage-manager and also playing leads. Mae Tipton, formerly of Himmelein's Ideals, is playing soubrette leads. The company includes Jack Morrisey, Dick Simmons, Barry Connors, Roger Howard, Harold Stout, and Misses Ruth MacCauley, Mae Tipton, Neola Newton, and Florence Cutler. The company will play the following repertoire of plays: Queen of the White Slaves, The Great Devereaux Case, Wormwood, Tracked Around the World, Hello, Bill; Lost to the World, The Second Daughter, Cutest Girl in Town, and Princess of Patches. The company will play Michigan, Wisconsin and work to the Coast.

The Boston Ideal Opera company opened a Summer season at Main Street Theatre in Peoria, Ill., May 10, presenting The Mascot to a large audience. Prominent in the company are Albert Denier, Francis Algers, Harry La Velle, Karl Stall, Virginia L. Morise, Florence Guise, Eleanor Jenkins, Harry Lingke, C. Anderson.

Beginning May 17, the Summer Stock season in Bridgeport, Conn., opened in Her Own Way. Advantage is promised to be taken of past experience in the choice of plays to attract the local "classes," and among them are Merely Mary Ann, House of a Thousand Candles, Road to Yesterday, Salomy Jane, Zasa, and Mrs. Temple's Telegram. Alice Fleming and John Ince, Jr., will play leads, and the rest of the company will be: Rose Tiffany, second leads and heavies; Harry Duggan, heavies; Jessie Pringle and Scott Siggens, characters; Patty Allison and J. Hammond Daily, juveniles; Thomas Williams, comedian; Emile Collins, utility man, and H. Percy Melden, stage director.

With The Rose of the Rancho as the opening bill, the Woodward Stock company started an indefinite engagement at the Boyd Theatre in Omaha, Neb.

Virginia Kealing's Stock company started a Summer season at the Fuller Opera House in Madison, Wis., on May 10. The opening play was In the Bishop's Carriage.

The Poli Stock company started a season at Poli's Theatre in Scranton, Pa., May 17. The play for the first week is The Charity Ball.

The Mystic airdome, under the management of R. H. DeBruler, at McAlester, Okla., opened its season on May 1 with the Mannen Stock company. This airdome has a seating capacity of 1,000 people, and the policy of the management is to play dramatic and musical combinations. Bookings to be controlled by the Central Theatrical Company Circuit of Airdomes of Topeka, Kan.

The season at the Chilhowee Theatre, the popular Summer playhouse in Knoxville, Tenn., opened May 17 with the Jewell-Kelly Stock company, the opening production being Bulls and Bears. Mr. Kelly has a very strong company and plays this year and hopes to give Knoxville some high-class productions during this season. The Coburn Players will give two performances here May 17 at the University of Tennessee, As You Like It and The Canterbury Pilgrims.

The Latimer-Leigh company has been playing successful engagements for the past four weeks in Michigan towns, drawing capacity at many of the performances, and giving general satisfaction everywhere.

A Daughter of the South was presented at the Columbia Theatre in Newark, N. Y., May 10-15 by the Lewis and Higgins Stock company. The play was adequately mounted and effectively acted. Clyde Franklin as Captain Victor Grey, Carey Lee as Agnes Marion, Meta Eyforth as Ray Lewis, Bob Errickson as Ichabod Hicks and Egar Lewis as Lionel Gordon.

Grace Bryan has been engaged by W. A. Rusco for the permanent stock company at the Jeffers Theatre, Saginaw, Mich., to play second leads.

The Prisoner of Zenda was produced by the De Lacy Stock company at the City Theatre in Brockton, Mass., last week, and Leigh De Lacy as Flavia, Virginia Howell as De Mauban, John Meehan as Rudolph, and F. D. Woodbury as Colonel Sapt were praised for good work.

A deal was recently closed by Harry McKee with the street railway company of Portsmouth, O., through which Mr. McKee has become manager of the Millbrook Stock company this Summer. The season opened May 7 and will run for a period of twelve weeks. Edna Marshall and a few others of last season's company will return.

Jessie Shirley's company celebrated its 210th consecutive week at the Auditorium Theatre in Spokane, Wash., May 15, with an exceptionally attractive production of The Baby Chase. With this offering the season closed and Miss Shirley retires from the stage.

At the Jacques Theatre in Waterbury, Conn., the Poli Stock company opened the Summer season May 10, in Her Own Way, to big business.

A deal is pending by which the Conestoga Traction Company of Lancaster, Pa., will sell a plot of ground to a stock company who will build a new Summer theatre at Conestoga Park. The old theatre was struck by lightning and destroyed by fire about six years ago.

Robert Emmet Keane has been engaged for the role of Artha Warren, supporting Frank Keenan in The Warrens of Virginia in the stock company at Springfield, Mass.

Messrs. F. C. Buckley and Sidney Buchanan have leased the curling rink in Superior, Wis., which will be renovated and remodeled for a Summer theatre. Mr. Buckley, who was local manager of the Grand Opera House, which was recently destroyed by fire, has announced that he will sign some of the best Summer companies on the road and will give Superior a fine class of plays during the season.

Julia Blanc has been engaged for the Summer stock company at the Davidson Theatre, Milwaukee.

Forrest H. Cummings has been engaged to play heavies in a Detroit, Mich., stock company for the Summer.

Week 2-8 closed the season at the New Lyric Theatre in St. Joseph, Mo., and ended the prosperous run of the North Brothers Stock company. Five changes of bill were presented. The company is an excellent one and made a host of friends during its stay in that city.

Emma Bunting, who has been playing a successful engagement at the head of her own company at the Grand Opera House in San Antonio, Tex., will leave that city on May 16 for Seattle, Wash., to accept a Summer engagement in stock.

The Edwin Barre Stock company playing at the Empire Theatre in San Antonio, Tex., closed May 9 on account of poor business. The People's Stock company, playing under canvas in that city, closed May 2.

Grace Hayward has just closed a Spring stock engagement at the Grand Opera House, Rockford, Ill., and during the engagement played to capacity business at every performance. The engagement would have been prolonged into the Summer had it not been for previous bookings. On May 9 Miss Hayward opened a stock engagement of two weeks at the Grand Opera House in Des Moines, Ia., and on the 24th she goes into the Oliver Theatre, Lincoln, Neb., remaining for the entire Summer, opening with The Girl of the Golden West for the first week. Aside from Miss Hayward the company at Lincoln thus far engaged includes Earle C. Simmons, Jos. Lawrence, Lew J. Welsh, Monroe K. Hopkins, Jos. La Valliere, Robt. Jones, Nat Johnson, T. C. Wilcox, Miss Mary Monroe, Miss Lucille La Valliere and Lola Axtell. The Summer engagement at Lincoln will be under the personal management of George M. Gatts.

Lewis J. Cody has been engaged to play the heavies with the Ferris Stock company, Minneapolis, for a season of fourteen weeks.

Liela Shaw and Leslie Morosco have just closed a stock engagement which covered a period of thirty-seven weeks with the C. B. Marvin Stock companies of Chicago. Mr. Morosco is considering several offers for the coming Summer. Liela Shaw is planning to sail for London and Paris to secure costumes for next season.

Murray-Mackey company, under canvas, with Frank Mackey, manager, will open a 12-week season in Ohio towns at Geneva, May 24. Florence J. Mackey and James Donavin will have the leads.

Mr. Pingree, manager of Anna Eva Fay, left Fort Worth, Tex., with his company on May 10 for New York, having closed his season. Mr. Pingree and Miss Fay live at Melrose Heights, a suburb of Boston.

Because of the cool weather and the successful season, the Fulton Stock company, playing at the Lyric Theatre in Lincoln, Neb., will continue to hold the boards at the Lyric until July unless the heat causes a reduction in present large houses.

Bob Mosely, manager of the Yale Theatre, Bartlesville, Okla., has resigned his position and organized a stock company to play airdome time. The company opened the season at the Jackson Airdome, Pawhuska, Okla., week of May 9. Victor Sherwood, of Detroit, and Edna Leech, of Kansas City, will play leads.

The Sherman Stock will begin a Summer engagement at the Waterloo Theatre in Waterloo, Ia., May 17. Manager Busby will open his new airdome here early in June, and the Sherman Stock will be the opening attraction.

A very successful season of stock was started last week at the City Opera House in Port Huron, Mich., by the Madan company.

The Al Trahern Stock company, playing a circuit of towns on Long Island, N. Y., presented The Golden Grant Mine last week at the Carleton Opera House in Bay Shore, and gave a very enjoyable performance. Jessie Mae Hall, the dandy little star of the company, appeared to excellent advantage and made a big hit with her song, "Oh, You Kid!" Little Master Willard Litt, son of the late Jacob Litt, made his debut as Little Jack Mason. Evelyn Foster did good emotional work as Ethel Wayne. The company has been doing good business since the opening of the season, early in April.

At the airdome in Independence, Kan., the Earl Stock company in repertoire will open May 15. Illustrated songs, vaudeville and moving pictures will be features of this attraction. Manager Bell has been busy adding many improvements both for the public and the players, and no doubt the airdome will continue to merit the large patronage this season it has always enjoyed in the past.

At the Armory Theatre in Binghamton, N. Y., the Summer stock company appeared in The Cowboy and the Lady week of May 10 and gave excellent satisfaction to big business.

Amelia Bingham, at the head of the permanent stock company playing at the Winnipeg Theatre in Winnipeg, Can., appeared in The Sporting Duchess May 3-8 and pleased good business. The farewell week of the company will be devoted to My Wife's Husbands. Beginning with week of May 17 a short season of grand opera with the Boston Grand Opera company will begin, after which the theatre will close for the season.

The Kirk Brown company is packing the house at every performance at the Opera House in St. John, N. B., and the new leading woman, Kathryn Purnell, seems to have won immediate favor with St. John theatregoers. The plays for the second and last week, May 8-15, are: Captain Barrington, Sappho, The Wife, Othello, Merchant of Venice, The Charity Ball, The Sign of the Cross and Pudd'nhead Wilson.

Both the Bastable and Wieting theatres, Syracuse, N. Y., have secured strong stock companies for the Summer season. At the Bastable are Katherine Rober, Sara Kyles, Lon Blanded, Arline Bennett, Wayne Campbell, W. J. Schutz and Earl Ritchie. At the Wieting are Helen Grayce and a strong supporting company.

The first rehearsal of The Road to Yesterday, the opening play of the Albee Stock company at Keith's Theatre in Providence, R. I., was held May 10. All of the members of the company with the exception of Staley and Jane Grey were in attendance. Miss Grey will, however, report in time to begin rehearsals for the first performance. Some of the plays to be presented during the Summer include The Prince Chap, Merely Mary Ann, Sunday, Salomy Jane, Brown of Harvard, The Hypocrites, In the Bishop's Carriage and others.

Florence Reed, who was engaged to play Miss Hobbs with the Belasco company at the Belasco Theatre in Los Angeles, Cal., has been waiting patiently for the opportunity, which has been postponed several times on account of the demand for the continuance of The Dollar Mark, George Broadhurst's comedy, which was produced at the Belasco for the first time ten weeks ago. Miss Reed is enjoying herself by traveling around the country within easy reach of the theatre, and incidentally she is receiving her salary during the wait.

Alison Skipworth has joined the forces of the Cummings Comedians, players at the Academy of Music in Montreal, Can. She played the part of Mrs. Erlynge in Lady Windemere's Fan during the latter part of last week.

Henry McRae, manager of the stock company playing at the Star Theatre, Tacoma, Wash., and also lessee of the building, estimates his own loss by the fire which destroyed the theatre recently at $10,000, with no insurance.

The Chicago Stock company, an organization of some twenty-two people, opened a Spring and Summer stock season at the Whitney Theatre, in Detroit, Mich., May 16. The opening play was The Dairy Farm.

Under the direction of William J. Wilson a dramatic stock company is to be installed at the Euclid Avenue Theatre, Cleveland, opening May 31. Among the members already engaged are Robert Drouet, Katherine Grey, G. Harrison Hunter, Jeffrys Lewis, Edwin H. Curtis, Louise Galloway, Harry Mainhall, Jr., John Steppling, George W. Barbier, Eleanor Rose, and Jack Butler. The opening play will be Mrs. Fiske's successful comedy, The New York Idea.

A Summer season of stock will be inaugurated early in June at the Metropolitan Theatre in St. Paul, Minn.

Commencing Sunday, May 10, the Coliseum Theatre, in Terre Haute, Ind., discontinued burlesque for the Summer, and under the name of the New Family Theatre Airdome Manager Joseph Barnes started a permanent stock company, presenting two bills each week. The theatre will be greatly improved and arranged as an airdome. The Garden Airdome will commence its season May 16 with light opera and stock companies. The Herald Square Opera company will open the season with A Trip to India May 16-22.

At Parsons Theatre, in Hartford, Conn., May 10, the Hunter Bradford company opened their season in Merely Mary Ann and received a hearty welcome and a crowded house. Marion Lorne, Edmond Elton, John Findlay, Helen Tracy, Jessie Bradford, Paula Goepel, Hattie Russell, Beatrice Harvie, Charlotte Ives, Mabel Brownell, Eugene O'Brien, Harrington Reynolds, Burke Clarke, Arthur Hoyt, Arthur Hurleigh and Mrs. C. W. Brooks were in the cast and each contributed to the success of the play. Especially strong in the leading characters were Marion Lorne and Edmond Elton. My Wife is the bill week 17. At the end of the third act the applause was so long and pronounced that Edmond Elton was obliged to appear for the management and expressed sincere appreciation.

Gerald Griffin, who has been taking the baths at Mt. Clemens, has signed for the Summer stock at the Grand Opera House, Pittsburgh, opening June 7. This is the first time Mr. Griffin has missed going abroad in thirteen years.

Hereafter in New Haven Klaw and Erlanger will book the Grand Opera House instead of the Hyperion as formerly.

There will be a professional matinee of The Follies of the Day at Blaney's Lincoln Square Theatre this afternoon.

Millicent Evans, who has been playing the title role in the road company presenting The Blue Mouse, was seen last night in that role with the company presenting the play at the Maxine Elliott Theatre, and proved very satisfactory.

Olga Nethersole will close her season in The Writing on the Wall, now running at the Lyric Theatre, on May 22, and will open next season in the same play on Oct. 11. Miss Nethersole has commissioned William J. Hurlbut, author of The Writing on the Wall, to supply her with another American play to be produced some time next season.

It is announced that, although Clara Lipman will receive $300,000 from the estate of her recently deceased father, she will not give up the stage.

A Knight for a Day, which closes May 22, has had an unusually long season on the road, having left the Tremont Theatre, Boston, on Aug. 3. Palmer Kellogg has been re-engaged as business manager for next season by B. C. Whitney.

Jean Coquelin, son of the late Benoit Coquelin, was seriously injured in an automobile accident in Paris on May 15.

London rumor has it that Charles Frohman and Oscar Hammerstein are to join hands in establishing a repertoire theatre in New York.

Sidney Howard, now of London but formerly an actor on the American stage, is in New York making arrangements for the production of a new play he has written and which is to be called Home, Sweet Home. The play deals with both English and American life, and Mr. Howard expects to have it produced in September.

GOSSIP-OF-THE-TOWN

Last Saturday at Troy, N. Y., through the temporary indisposition of Jessie Busley, Grace Andrews played the part of Beverly in Beverly of Graustark, and gave a delightful performance at very short notice. Miss Andrews had a similar experience with The Rose of the Rancho, when she took Miss Starr's part for a week in Chicago.

Albert R. Richman has been engaged by Frederic Thompson to play Young Parmalee in A Fool There Was.

The performance of the Greek Pageant at the Maxine Elliott Theatre on the afternoon of May 14 under the direction of Alfred Herter, with society women as members of the cast, added several hundred dollars to the funds of the Manhattan Trade School for Girls.

Company I, Twelfth Regiment, gave an amateur circus performance in the armory at Columbus Avenue and Sixty-second Street on May 14, repeating the performance on the afternoon and evening of May 15.

Charlie Karlen, an actor, went through a performance of Tobasco Land at the Grand Opera House, Cincinnati, on May 14 while not able to see. A sudden affection of the eyes had rendered him temporarily blind, but no one in the audience became aware of the fact.

The Metropolitan Opera House directors held their monthly meeting on May 14. Nothing but routine business was transacted.

May de Souza returned to New York on the *Lusitania* May 14. She will return to London to sing in The Dollar Princess in August.

Olga Nethersole has purchased the British and Continental rights to The Writing on the Wall, now being played at the Savoy. She will produce it in London, it is said.

Joseph Allenton has been engaged by Charles Frohman for next season.

The Dramatic Society of the High School of Commerce will give a performance of The Private Secretary at the Carnegie Lyceum on May 21.

Leopold Strokovski, leader of the Colonne Orchestra, Paris, will come to America soon to accept the conductorship of the Cincinnati Symphony Orchestra Association.

A. H. Block, formerly business-manager of the Victor Stock company, has resigned that position.

Douglas J. Wood, who scored recently as Prince Dantan in Beverly of Graustark, has been engaged by Charles E. Cooke as leading man for his Springfield, Mass., Stock company.

Rehearsals for The Yankee Mandarin, to be produced by the F. Ray Comstock Amusement Company in Boston early next month, are well under way. Besides Cecil Lean and Florence Holbrook, who are to be featured, the cast will contain Alexander Clark, Jobyna Howland, Ernest Fisher, George Lydecker, Maitland Davies, and Frank Beecher.

The first meeting of the creditors of James K. Hackett will be held at the office of John J. Townsend, referee in bankruptcy, 45 Cedar Street, New York, at 3.30 P.M., May 24.

A committee of the Anti-Saloon League waited on Governor Hughes May 11 to urge his opposition to the bill permitting a bar for the New Theatre.

Helena Frederick, who has made a most decided hit in the stellar role in The Patriot in vaudeville, has been compelled, on account of the present booking of this act, to refuse several tempting offers to re-enter the musical comedy ranks: one of these offers is for an imported musical comedy, which will have its premiere in this country early in September.

Edward N. Hoyt, the Shakespearean actor, has been playing Mephisto, and his wife, Fannie Hoyt, has been playing Dame Martha in Rosabel Morrison's production of Faust this season under the direction of W. E. Gorman. The season closed last week in Buffalo, and Mr. and Mrs. Hoyt have returned to their home in Palmyra, N. Y.

A new dramatic club made up of young society women and called The Snakes, played Edward Fales Coward's comedy, Hearts Are Trumps, at the Berkeley Theatre last night.

Efforts are being made to secure a pardon for Mrs. Ben Teal, recently sentenced to one year's imprisonment for subornation of perjury.

Harry Tansey has closed after a long and successful season in Texas.

Little Nemo will be sent on a Southern tour by Klaw and Erlanger, beginning early next season.

Mrs. Jack Haverly was successfully operated upon for appendicitis at Dr. Bull's Sanitorium last week.

Lillian Russell and her company in Wildfire are headed Eastward after a remarkable tour of the Pacific Coast. Klaw and Erlanger and Joseph Brooks will give her a splendid production in her next comedy, The Widow's Might, by Edmund Day.

McIntyre and Heath will be seen in a new play by H. A. Du Souchet, called The Steeplechasers, next season, opening their season in New York.

Ben Hur will close its season in Ann Arbor and reopen early in the season, playing the larger cities of the East and South.

Addison Pitt, who recently closed a season with Mary Mannering, left last Saturday for Delmar's Garden, St. Louis, where he will direct the stage during the Summer.

Channing Pollock has had several offers for a three-act play to be made from his sketch, An Interlude, which was presented at the Friars' Festival on May 14.

Frederic Lewis, formerly with E. H. Sothern, has been engaged by Henry B. Harris for one of the principal roles in On the Eve.

Aaron Hoffman has been denied a preliminary injunction restraining the M. M. Thiese Amusement Company from producing the play entitled The End of the World. The motion was made before Judge Ward, of the United States Circuit Court.

Henry W. Pollock, trustee in bankruptcy for Raymond Hitchcock, has filed a bill of complaint against Flora Zabelle, Mr. Hitchcock's wife, in the United States District Court, seeking to recover some property at Great Neck, L. I., to which Mrs. Hitchcock holds deed.

A rumor, unconfirmed, declares that Antonio Scotti and Geraldine Farrar will be married in Paris some time in June.

Fred G. Coward's company, playing the authorized Kate Claxton version of The Two Orphans, closed a successful season of thirty-five weeks at Alpena, Mich., on May 7. The company was under the management of Will H. Nicholson.

Grace Temple, who was with the Grace Cameron Opera company last season, is spending the Summer at her home in Buhl, Idaho. She has several offers of vaudeville engagements under consideration.

Henry B. Harris has accepted for early production The Commuters, a new play of suburban life, by James Forbes, author of The Chorus Lady and The Traveling Salesman.

John D'Ormond will have two companies presenting his play, The Night Riders. At present, with his wife, Agnes Fuller, he is in vaudeville.

William St. Willis and Elaine D. Gilbert will sing the duet from Lohengrin at a musicale given by Madame A. Listner at 54 West Thirty-ninth Street on the evening of May 26. Mr. St. Willis sang Lieutenant Pinkerton in Madam Butterfly.

SHE STOOPS TO CONQUER.

At Ascension Hall, Brooklyn, to-night (Tuesday) a performance of She Stoops to Conquer will be given in aid of the Parochial Fund of the Church of the Ascension. The performance will be under the direction of Charles T. Catlin, and in the cast will be Mrs. Kathleen Phelan, who, by the way, is the mother of two actors; Charles Algeo, an actor who is studying for the clergy; Percy Binnington, a former member of George Alexander's London company; George Ashton, Clara Bang, Rubie Waterfield, and H. Spring. The play will be repeated on Wednesday and Saturday evenings.

PROFESSIONAL DOINGS.

John Westley has been engaged by Henry Miller and Frank McKee for a part in the new play by Paul Armstrong which they are to produce.

A performance of The Canterbury Pilgrims will be given by the Coburn Players on the Barnard College Campus, May 25, at 3.30 in the afternoon. The performance is under the direction of the College Settlements Association.

Joseph Carl Breil, who wrote the incidental music for The Climax, has written a comic opera called Laska. There is a possibility that Joseph Weber may produce this next season.

George Osterman was arrested in Chicago on May 12 on the charge of selling theatre tickets for more than the regular price printed on them. The complainant was Charles McCuen, assistant manager of the Garrick Theatre. The prisoner was released on bond.

Paul Gilmore will bring his highly successful season in The Boys of Company B to a close at the New National Theatre, Chicago, on May 22. He will be seen next season in The Call of the North.

The plot of the play Lo, which Harry Askin will produce this Fall, is taken from a story by O. Henry called He Also Serves. Franklin P. Adams will write the lyrics, A. Baldwin Sloane the music and Julian Mitchell will direct the production. The book is by Mr. Henry himself.

Mr. Herbert H. Poner, to whom a son was born at Toronto, Canada, on May 13, is known professionally as Bessie Beaumont.

In the notice of Stanhope Wheatcroft in THE MIRROR last week, that bright young actor was described as a son of Adeline Stanhope Wheatcroft and Stanhope Wheatcroft, whereas, as is well known, his father was the popular actor, Nelson Wheatcroft.

Mort H. Singer, of Chicago, is said to be considering the erection of a theatre in Boston, to be run upon the plan of the La Salle and Princess Theatres, Chicago.

Edith Helena has been engaged by Sargent and Milton Aborn for several performances of grand opera with the Aborn Opera company, now singing at the Newark Theatre, Newark, N. J.

Clifford Bruce, who has been re-engaged by Charles Frohman for the part of Richard Voisin in The Thief for next season, is this week playing a special star engagement at the Richmond Theatre, Stapleton, S. I., in Quo Vadis. The regular stock company at this house is ably supporting him. Mr. Bruce has made the best kind of an impression in The Thief this season, and Mr. Frohman was pleased to re-engage him.

Henry Carvill, having closed his season with William Gillette in Samson, will sail for London early in June, returning to America in August.

Mabel Hollins, whose engagement to William Le Baron was lately announced, will be married on June 26 at noon at the lovely home of her uncle, Julian Edwards, the well-known composer, Ludlow Park, Ludlow on Hudson.

A play by Mrs. George Cornwallis West is soon to be produced in a London West End theatre and may be produced later in America if successful in London.

On May 29 William A. Brady will bring the run of A Woman's Way to an end at the Hackett Theatre and Miss George will depart shortly afterward for Europe. Eleanor Robson on June 5 will end her long run in The Dawn of a Tomorrow at the Lyceum Theatre. The Hackett Theatre and Wallack's will not remain dark, however, John Montague's The Narrow Path being scheduled for the former on May 31 and Frederico Mariani's The Game of Love at Wallack's May 24.

NOTES OF VARIOUS ACTIVITIES.

Professionals who are in town or those passing through are invited to visit Mahler Brothers' big store at Sixth Avenue and Thirty-first Street. For years this house has borne the enviable reputation of being "the professional underwear house of America," and its present complete line of this wear continues to strengthen this fact. Their many other departments carry complete assortments of cloaks, suits, waists, millinery, shoes, make-ups, etc. For a short time only they are offering pure silk hose at reduced prices.

Bettina Bruce, who is engaged for the Summer, is open to offers for production in the Fall. She may be addressed care this office.

On the death of the late Tony Pastor the family of the deceased commissioned the Burrelle Press Clipping Bureau in New York to compile a memorial volume as an historical reference. The volume was to contain all that the newspapers printed concerning the life and career of the deceased. The memorial has been completed, and has just been delivered to the family. Every newspaper in America that printed items concerning the deceased is represented, a prominent position being given to THE MIRROR.

Emma Brennan Ince, widow of John Ince, has fully recovered from her recent attack of grippe. Mrs. Ince's last engagement was with My Sweetheart, in which she made a distinct hit. She is at liberty for character and grand dames for next season, and can be addressed care this office.

A complete scenery equipment for a theatre is wanted by J. W. Gorman, 100 Boylston street, Boston.

Spaces for high grade park attractions can be secured at Rye Beach Park by applying at the grounds or addressing P. O. box 347, Rye, N. Y.

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Antel, Dorothy	Caines, Eleanor
Fraunholz, Fraunie	Potter, Jack E.
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Information regarding the addresses of any of the persons named above will be greatly appreciated.

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PRESENTS

The Climax

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Died.

BRAUN.—Mrs. Alice Braun, at London, England.

BURLEIGH.—John L. Burleigh, at Brooklyn, N. Y., May 9, aged 61 years.

LEMPERT.—Leon H. Lempert, at Rochester, N. Y., on May 14, age 67.

SMITH.—Ethel Smith, at Missoula, Mont., on April 26, aged 31 years.

VAUGHAN.—Rev. Laurence J. Vaughan, at Dubuque, Iowa, on May 9.

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SAN FRANCISCO.

Hedda Gabler—Quality Street—Minstrels—Vaudeville—Musical Comedy—New Theatre Rumors.

Madame Nazimova at the Van Ness again distinguished herself in Hedda Gabler 3, it being the commencement of the second week of her engagement at this house. The remarkable impression made in The Doll's House was emphasized in Hedda Gabler. Comtesse Coquette, the opposite to Ibsen's plays, also was given by the star, who again distinguished herself in this comedy. Her company gave her excellent support. Commencing 10, Nat Goodwin and Edna Goodrich will open at this house in The Easterner.

Quality Street at the Alcazar brought forth laughs and tears. Phoebe Throesell was excellently delineated by Evelyn Vaughan. Christie MacLean, as Aunt Susan, plays well opposite the star, while Bertram Lytell, Ernest Glendinning, Effie Bond, Adele Belgarde, Bessie Barriscale, and Louise Brownell were all refreshing in their roles. The Boys of Company B will be the bill for this house opening 10. Dorothy Vernon of Haddon Hall is scheduled for a revival commencing 17.

The Texas Steer at the Valencia was a success. Paul McAllister acted Maverick Brander, Florence Oakley took the part of Bossy, and Edith Lyle portrayed Dixie, the minister to Dahomey was played by Charles Dow Clark, and George Osborne was excellent as Major Yell. Sporting Life will be the next attraction at this house, and another society lady named Mrs. Platt will be in the cast.

The American Theatre still has the minstrel performance, having changed the second part from About Town to Tid-Bit.

The Orpheum has the following bill: Angela Dolores and company, the Dancer of the Kirmess, La Valera (Mrs. Horton Phipps), Meinotten Twins and Clay Smith, Hawthorne and Burt, Lillian Mortimer and company, Gordon and Marx, Four Amatis Sisters, New Orpheum motion pictures, and last week of Grigolati's Aerial Ballet.

The Princess has been entertaining its patrons with A Chinese Honeymoon. The house is comfortably filled at each performance. The next play scheduled is Piff-Paff-Pouf.

At the Garrick Theatre are the Ben Greet Players and the Russian Orchestra, conducted by Mr. Altschuler. The Tempest, As You Like It, and Romeo and Juliet were played. At an extra matinee 13 Everyman. The Tempest was given 8 at the Greek Theatre, Berkeley.

Travelogues are attracting a great deal of attention and are superbly rendered by Wright Kramer.

The board of supervisors has passed a bill requiring the Nickelodeons that have walls covered with burlap and other inflammable material to be lined with metal sheathing.

Moving picture houses are springing up in great numbers in all parts of the city, especially on Market street, our main thoroughfare.

It is said that the Shuberts have rented the old Columbia Theatre site for a term of twenty years, total rental being $432,000, or $1800 per month.

Fischer's opened with a breezy musical comedy entitled Poppyland on the evening 3. The house was crowded to overflowing. The chorus is very attractive, while Ben T. Dillon, the old favorite, played his part well, and was assisted by Will King, Dorothy Raymond, Tracy McDermott, Nellie Montgomery, Frank Vack, and Mildred Manning. Two shows each night are given and matinees on Wednesday, Saturday and Sunday. Prices, 15, 25 and 35 cents.

Sells-Floto Circus performed 6-9 to good business.

The Theatre Managers' Association gave a big benefit at the Princess Theatre. Every theatre in the city lent assistance. A good sum was realized from the benefit.

The Cameraphone Company is suing its stockholders for an accounting. The show closed its doors on Fillmore street and the place is dark.

The Druid Martyr was staged at the Garrick 12. The drama was performed by the alumni of one of our colleges and it proved so successful that a public performance was given.

John Considine, of the Sullivan-Considine Circuit, is in the city, and expects to be in New York by 14.

A. T. BARNETT.

INDIANAPOLIS.

Twelfth Night—The Blue Mouse—Stock News—Vaudeville—The Parks.

At the Majestic May 10-15 Twelfth Night was chosen as the last offering of a most successful season by the Forepaugh Stock co. All the favorites were happily cast, and the evident appreciation of large audiences throughout the week rewarded their efforts.

On 20-22 The Blue Mouse will be the attraction at this house, after which a Summer season of moving pictures will be inaugurated, opening 24.

In Agnes, the current attraction of the Holden Stock co. at the Park 10-15, Marie Curtis, Cecil Owen, and Rollo Lloyd carried off the honors and aided materially in making the production a success.

At the Grand 10-15 Eva Fay mystified, interested and amused. Seldom's Poems in Marble, beautiful and artistic, held a high place on the bill. Bertie Fowler proved a popular favorite. Fredericka Raymond Trio, James and Sadie Leonard and Richard Anderson, Crouch and Welch, Dick Crollus and co., all scored.

The Empire closed 8 for the season. The Gayety offered Ethel Barr and co., Benton and McKenzie, Al. H. West, McDonald Brothers, George Peltier, and motion pictures. At the Family were: The Dawsons, Al. Worder, Grey and Peters, and motion pictures.

Besides motion pictures, English's offered three vaudeville acts at each performance, Five Araki Troupe of Japanese, Ethel Gilkey, and Helen Grey.

Instead of having moving pictures at the Grand as was originally the plan for the Summer, Manager Shafer Ziegler has decided to continue the vaudeville season at his house well into June and longer if business justifies it.

The Theodore Thomas' Orchestra, with Frederick Stock, conductor, four soloists and a children's chorus of 600 voices, gave two splendid concerts in Tomlinson Hall 5, that were attended by large audiences. The concerts were the closing ones of the People's Concerts series. The assisting soloists were: Margaret Keyes, contralto; Perceval Allen, soprano; Daniel Beddoe, tenor, and Herbert Witherspoon, bass.

Severe storms have interfered greatly with the circus season here so far. The Hagenbeck-Wallace Circus, which was here April 29, was visited by a heavy downpour that played havoc with the big crowds in attendance. A similar fall of rain demoralized the 101 Ranch Wild West Show, and cut short both performances 8. Barnum and Bailey's Show arrived in town 9 in a hard rain, but on 10 the weather was ideal, and the big tents were taxed to capacity at both performances.

Bad weather again interfered with the opening of Riverside Park 9, and the opening twice postponed will likely take place 16.

Manager B. F. Reilly, of the Majestic, will spend the few days after the close of the Forepaugh Stock co. and The Blue Mouse engagement at French Lick.

PEARL KIRKWOOD.

ST. PAUL.

The Season Closing—A Summer Season of Stock—Vaudeville—Wonderland Park.

The season of the Metropolitan is drawing to a close, and during the rest of May most of the bookings are return engagements. A Stubborn Cinderella returned 9-12, and was greeted with fair patronage. It returned with the same interpreters with a few unimportant exceptions. The Right of Way comes 13-15. Marie Doro in The Morals of Marcus 16-19. Manager Scott has booked the Neill Stock co. for the entire Summer season, which will open early in June.

At the Grand a continuous vaudeville seems to be very popular, as every seat is taken at every performance. The vaudeville which they present this week is excellent, and is headed by the Five Musical Shannons. Change of programme is made twice a week.

The Star Theatre opened their Summer season 9 with a continuous vaudeville and moving pictures, and is playing to a capacity business.

The Orpheum's bill week of 9 seems to be the most popular of the season, which is caused, no doubt, by two local favorites, the Milch Sisters, on the bill. Others were: Grace Scott and co., Laddie Cliff, At the Sound of the Gong, the Three Sisters Athletas, W. H. Whipple, and Leslie and Tilly.

Wonderland has made a large number of changes preparatory to their opening 29. They are promising some very attractive features for the coming season.

H. O. WILLIAMS.

JERSEY CITY.

Moving Pictures the Only Attraction in a Big City.

This city has a population of 270,000, yet the only form of amusement is moving pictures. Three theatres are using them to capacity business. Small shows are scattered all over the city, and are being well patronized. Keith and Proctor's, the Academy of Music and the Bon Ton Theatre are playing the pictures for all they are worth.

Business at the Hudson Theatre (Union Hill) is still big, and the programme offered 10-15, comprises Barrows-Lancaster co., Newell and Niblo, White and Simmons, 'Beatus Brown, Opdate's animals, Ed Raynard, Gray and Milnedr.

The local T. M. A.'s expect to initiate twenty members of Ringling Brothers' Circus here 20.

WALTER G. SMITH.

SPOKANE.

Continued Activity at the Theatres—Stock Productions—The T. M. A. Benefit—Gossip.

Richard Carle and co. in Mary's Lamb played to big business at the Spokane Theatre 5, 6. Norman Hackett, supported by an excellent co., played in Classmates at three performances 7, 8, and were well received. Governor Johnson 21. The Merry Widow 24-28. Otis Skinner 29, 30. Madame Nazimova 31, June 1.

Jessie Shirley Stock co. opened the three hundred and ninth consecutive week of its engagement at the Auditorium Theatre with The Love Route, in which Miss Shirley and George D. McQuarrie had the principal roles. Others in the cast were Charles F. Clary, Jack Amory, Byron Loucks, Laura Adams, and Lillie Belle. The scenery was very effective.

Mabel Hite and Mike Donlin were featured in Stealing Home and made good with the fans, who were out in numbers, at the Orpheum Theatre. Others were Claude Gillingwater and co., Billy Van, the Three Misses Weston, Ralph Rockway and Ada Conway, Richard and Louise Hamlin, Mekin, Hand and Anderson, and the pictures. Capacity.

The Saytons in the original Pracht alligator scene had the first place at the Pantages' Theatre. Others were Young and Brooks, Walter Montague and co., the Buxton Richmond co., the Four Lincolns, Shale and Cole, W. D. Gilson, and the pictures. S. R. O. at night shows.

Cooke and Rothert scored in the dancing and acrobatic turn, closing with the Apache dance, at the Washington Theatre. Others were Martynne, Weston and Young and co., Clara Throop, Herbert Brennan and Helen Downing, and the pictures. Big business.

Eight thousand persons attended the formal opening at Natatorium Park 2. The features are Bowen's American Band; Charley Whitehead, soloist; yo olde mill, dance hall, Teddy in the jungle, the scenic railway, the gardens, the chute, mining scenes, the electric fountain, and open air restaurant. The freak shows and Hale's tours have been abandoned. The park and attractions are now owned by the Washington Water Power Co., which operates an electric railway to the grounds. John W. Pace is manager.

The matinee benefit for Spokane Lodge, No. 47, T. M. A., at the Auditorium Theatre 6, was attended by 1,200. The other houses closed. The programme was opened with concert numbers by the T. M. A. Band, 36 pieces, directed by C. P. Graham and G. Bowen, and the T. M. A. Orchestra, 26 pieces, under the direction of M. B. Compton. Following the T. M. A. march, composed by E. C. Dorsey, Harry Hayward, manager of the Auditorium, faultlessly garbed his raiment, including a waistcoat of Italian sunset hue and buff spots, delivered an address, in which he spoke of the objects and work of the order, and congratulated the local lodge upon the unselfish spirit manifested at all times by its members, also thanking the visiting members for their support. The bill was headed by Richard Carle and chorus of Mary's Lamb co., Spokane Theatre; Hite and Donlin, the Hamlins, Rockway and Conway, the Westons, Billy Van, Orpheum Theatre; Winifred Gilraine and her Dutch Girls, Mary's Lamb co., Spokane Theatre; Shale and Cole, the Saytons, and Young and Brooks, Pantages'; Jessie Shirley, Shirley Stock co., Auditorium Theatre; Clara Throop, Weston and Young, and Cook and Rothert, Washington Theatre; Aime Kennart and Hans Meyer, Spokane Musicians' Union; Grant Churchill in his dramatic sketch, The Billionaire, supported by Lillian Grebs; Will Alden and Byron Loucks. The last named is a member of the Shirley co. C. W. Parker Carnival Co. will furnish the attraction for the midway at the Spokane Interstate Fair next September.

W. S. McCREA.

SALT LAKE CITY.

Daniel Sully—A Bachelor's Honeymoon—Vaudeville—Gossip.

Salt Lake Theatre dark week of 3-8. Burns-Johnson pictures week of 10-15. Manager George D. Pyper is still in the East looking after business connected with the treatre and also as one of the Utah attaches of the Alaska-Yukon World's Fair.

At the Colonial Daniel Sully in his quaint impersonation of the Irish Priest in The Matchmaker drew fair to good houses week of 2-8. Gertrude Earl, Eleanor Franklin, Fred J. Harvey, Kate Toncray, and Julius Wright were each acceptable. A Message from Mars week of 9-15.

The Grand Theatre presented Gilson and Bradfield's co. in A Bachelor's Honeymoon to fair business. Alice De Lane, J. G. Anderson, William Winterhoff, and Caroline Flournoy were each good. The business of the co. was, no doubt, handicapped by the distressing conditions of the street near the theatre, caused by extensive building operations. Same co. in Aunt Jerusha week of 9-15.

Orpheum week of 2-8: The Blessings, Ralph Post and Eddie Russell, James McDonald and Valerie Huntington, Linzie Evans and Jefferson Lloyd, James Clemons and the Eight Palace Girls, Ray L. Royce, Robert Rosaire, and Phil E. Doreta. Ray L. Royce is the best character impersonator we have ever had here.

At the Bungalow Mary Hall and a good co. presented The Climbers week of 2-8 to good business. Week of 9 Ralph Stuart will support Mary Hall in By Right of Sword.

Word comes from the hospital that Willard Mack is improving and out of danger, but that it will be several weeks before he can resume work. In the meantime Ralph Stuart will take his place as leading man with Mary Hall at the Bungalow.

A clever musical comedy entitled The Sub, dealing with college life and athletics, has been written by a young Salt Lake woman, Margaret Whitney, daughter of the Mormon poet laureate, Orson F. Whitney, which will receive its initial performance within a short time. If successful it will be put on for a run at one of the local theatres, probably the Bungalow.

The old house in which Maude Adams was raised has been demolished during the past week to make room for larger structures. This building stood across the road from the Salt Lake Theatre and was rented by Annie Adams Kiskadden in order to be near the theatre. The nurse brought Maude over each evening to the theatre to be nursed, and it was on one of these occasions that Maude was unexpectedly ushered on to the stage in place of the baby who should have played the part. Baby Maude greeted the audience with a sweet smile, the same sweet and charming one with which audiences of to-day are so familiar.

The May Festival of Music will be given in the Mormon Tabernacle 10, 11. The Chicago Symphony Orchestra, with seven vocal soloists; the Tabernacle Choir, the Salt Lake Choral Society, the Salt Lake Ladies' Chorus, the Salt Lake Festival Chorus, and the Salt Lake Male Chorus will each take part. Special trains will run from all outgoing towns.

Word comes from Berlin that Emma Lucy Gates, Utah's favorite singer, has been engaged for five years to sing at the Royal Opera. Miss Gates is a grand-daughter of Brigham Young.

C. R. JOHNSON.

CLEVELAND.

Mildred Holland as Lady Teazle—Keith's Bill—Luna Park—Items.

Mildred Holland was seen in a revival of The School for Scandal at the Colonial Theatre 10-15. The old comedy was well received and well acted.

A Broken Idol was the attraction at the Euclid Avenue Opera House 10-15. Girls 17-22.

Keith's Prospect Theatre will have the following bill 17-22: Millman Trio, Irene La Tour and her dog, Zana, the Thomas J. Ryan-Richfield co., Arthur Whitelaw, Roy Barnes and Bessie Crawford, Gus Edwards' Schoolboys and Girls, Katherine Nelson, and Elizabeth Otto.

Keith's Hippodrome is showing a fine line of moving pictures.

After being dark for two weeks the Lyceum Theatre opened 10-15 with Beulah Poynter in Barbara Freitchie. Week 17-22, Janice Meredith.

Rialto Rounders will be at the Empire Theatre 17-22.

The Orientals come to the Star Theatre 17-22.

Luna Park, in a new dress of white throughout, with many novel attractions, will open 27.

Johnny Ray, who is resting here for the Summer, has been elected president of the City League of Baseball Clubs.

WILLIAM CRASTON.

OMAHA.

John Drew—Rose Coghlan—The Burwood Company—Vaudeville.

John Drew in Jack Straw was the offering at the Boyd 7, 8, and attracted appreciative audiences. The honors of the evening were due Rose Coghlan, who was excellent as Mrs. Parker Jennings. Relkin's Yiddish co., to fair business 9, 10; gave a good presentation of Her Past and The Power of Love. The Woodward Stock co. 16—indefinite, opening in The Rose of the Rancho.

At the Orpheum the bill for the last week of the regular season is Harry Tsuda, Surasail and Rasail, Andy Rice, Frobel and Ruge, Charles Dana Gibson, Sol Goldsmith and Guy Hoppe, Ollie Young and his three brothers. Business has been so fine at this house that apparently the theatre might remain open indefinitely and the box office reap a heavy profit, but the edict has gone forth and the house closes 15 for the Summer.

At the Burwood the offering for week of 9 is The Girl from Out Yonder, with Miss Leone as Flotsam and Mr. Ingraham as Captain Barton, carrying off the principal honors. The balance of the co. did well. Mrs. Fiske and The Blue Mouse divide week of 16.

JOHN RINGWALL.

TORONTO.

Thomas E. Shea—Lyman H. Howe—Burlesque—Vaudeville—Pictures.

Thomas E. Shea's second week engagement at the Grand Opera House was a greater success than the preceding one, his presentation of The Bells being exceptionally fine. Next week, A Soldier of the Cross.

Lyman H. Howe delighted both old and young at the Royal Alexandra for week 10-15 with his famous Travel Festival pictures, presenting an entertainment both interesting and instructive.

The Johnson-Burns fight pictures drew big houses at the Princess for week of 10-15, the returns quite exceeding the manager's expectations. The Broken Idol 17-22.

Shea's Theatre had the right quality in vaudeville last week, presenting the Carson Sisters, Sydney Deane and co., Smith and Campbell, Howard's Musical Ponies, McConnel and Simpson, Doherty Sisters, Christy and Willis, the Kinetograph, and Rice and Prevost.

Al Reeves' Big Beauty Show at the Gayety for week 10-15 drew well.

The Majestic and Star theatres presented polite, refined and pleasing vaudeville and moving pictures for week 10-15.

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PROVIDENCE.

The Bridge Produced—Guy Bates Post's Work Fine—A Strong Drama Well Acted—Items.

At the Providence Opera House on May 10, Harrison Grey Fiske presented Guy Bates Post in The Bridge, a four-act drama, by Rupert Hughes. This was the first performance of the play, and it was produced under the personal direction of Mr. Fiske. The Bridge is a splendid vehicle for Mr. Post's abilities as an actor, and his beginning as a star. The supporting co. is excellent, and includes William Hatch, Howard Hall, Katherine Emmet, Josephine Harwood, and Florence Robinson as the most prominent. The stage settings were wonderfully realistic, especially the one in the second act showing a huge railroad bridge. The audience was large and responsive, showing great enthusiasm at the end of each act.

Mrs. Dane's Defense was the vehicle selected for the Empire Stock co. 10-15, and the success attained was highly gratifying to the large audiences attending. Thias Hagrane was seen to excellent advantage in the role of Mrs. Dane. Severin De Deyn, in the role of Sir Daniel Carteret, was convincing, and John A. Lorens, Lynda Earle, Maude Atkinson, and Morris Burr are seen in good support. Soldiers of Fortune 17-22.

For the closing week of the vaudeville season at Keith's 10-15 this good bill was: Harrison Hunter and co. in The Van Dyck, lead off with the Williams and Walker Glee Club, Wormwood's animals, and Brown, Harris and Brown well to the front. Others included Frosini, Melville and Higgins, Devlin and Elwood, Dailey Brothers, Chalk Saunders, and the motion pictures. The ninth Albee Stock co. in The Road to Yesterday 17-22.

Madora Loretta Duvall gave a very pleasing concert at Infantry Hall 20, assisted by the Weber Quartette of Boston.

At the Providence Opera House 7 Madame Yale gave one of her famous lectures to a large matinee audience.

The shore resorts will now soon be opened for the summer. Extensive repairs are at present under way, and at Vanity Fair and Rocky Point the management is preparing for a big season with the usual open air vaudeville entertainments.

Providence is slated for a new theatre. From time to time rumors of this sort have been circulated about, but have died about as soon as they came to life. However, Colonel William M. P. Bowen and a party have been conspicuous about the city for the past few days looking for a site for a new theatre. A number of places have been inspected, and altogether Mr. Bowen has been a busy man. It is stated, however, that should a new theatre be erected it would cater to nothing but the best productions on the road running in opposition to Colonel Felix Wendelschaefer, of the Providence Opera House.

HOWARD F. HYLAND.

NEWARK.

The Aborn Opera Company in La Traviata and Martha—Vaudeville.

La Traviata was given by the Aborn Opera co. at the Newark Theatre 10-12. Conspicuous among the newcomers were Aileen Hodgeson, who assumed the role of Violetta Valery; Luigi Cilla as Alfred Germont, and Harry Truax as the elder Germont. Every singer scored. A foreign note was introduced into the performance by Mr. Cilla singing his role in Italian. His light tenor carries him well. Again Conductor Van Den Berg proved himself to be a capable and painstaking director. Martha was given 13-15 and the Aborns have every reason to be proud of their efforts to please. Because of the sudden illness of Aileen Hodgeson, who was stricken with appendicitis on Tuesday after the performance of La Traviata, the management was forced to find a new singer for the title-role of Martha and brought forward Madame Lucia Nola, an Italian soprano, who has just returned from Europe. Madame Nola filled the role very acceptably. Bertha Shalek as Nancy, Luigi Cilli as Lionel, George Sheilds as Plunkett, and Homer Lind as Lord Tristan were well received. Crowded houses at nearly every performance. Rigoletto and Faust next week.

Mrs. Gardner Crane and her clever co. are the headliners at Proctor's 10-15 and were appreciated by the large audiences. Others on the bill are Carter and Bluford, Shepard and Ward, Fitzgibbons-McCoy Trio, O'Brien, Havel and Bessie Kyle, Mr. and Mrs. Piquay, and Gennaro's Band.

Manager Leon Evans is having crowded houses at Miner's Empire Theatre with vaudeville and moving pictures. Among the artists are Curry-Darmody co., Clifton and Burns, Gordon and Snow, Elsie Sturk, and Arthur De Meers.

The Arcade is doing its usual good business. Victory Bateman gave a scene from East Lynne, assisted by Muriel Erinnetta and Baby Helene. Others are Tay and Day, Cook and Weigand, Reta Mayoux, Scottie McIntosh, Grace Mantell, and Kenneth Richmond.

The London Belles were well received at Waldmann's Opera House 10-15. Rose Sydell, John Webber, the Freeman Brothers, and the Manhasset Four all scored.

The Lewis and Higgins Stock co. present A Daughter of the South 10-15, which is reviewed in another column of THE MIRROR.

Ringling Brothers' Circus will be here 21.

They are tearing down the old buildings on Market Street to make room for the new Proctor Theatre.

GEORGE S. APPLEGATE.

SEATTLE.

Norman Hackett in Classmates—Melodrama—Stock—New Theatres.

At the Moore Norman Hackett in Classmates 2-4 drew small houses. The Seattle Symphony Orchestra gave its eighth and final concert of the season 5, with Mischa Elman as soloist, who captivated the audience and won an ovation. The attendance was large and Seattle's representative society was present. Local 6-8. Mischa Elman, by special request of Manager Cort, 9. Local 10. Ben Greet Players and the Russian Symphony Orchestra 11-16 in A Midsummer Night's Dream, As You Like It, and The Tempest.

The Black Patti Musical Comedy co. in The Blackville Strollers 2-8 amused and entertained audiences averaging good business. The singing was excellent and the comedy work good. Dark 9-13.

At the Seattle Selma Herman and her Associate Players gave a good presentation of Northern Lights 2-8, in which the tragic, thrilling and humorous scenes are well balanced and blended. Miss Herman as leading woman showed her skill and talent to good advantage. Henry W. Otto as the Doctor made the most of the part, as did Frederick E. Wright as John Swiftwind. Raymond S. Payne scored in the leading comedy role. For Her Children's Sake 9-13.

The Pantages Players at the Lois appeared in Salomy Jane 2-8, with Alileen May in the title-role, who delineated the character with skill and fidelity. Julia Walcott made a good Lige Heath. Little Edith Raymore made a hit as Willie Smith. The rest of the support was good. Lovers' Lane 9-13.

The May Musical Festival at the new Armory 4 drew two large audiences. At an athletic indoor meet 6, held in the same building, part of the gallery gave way while the Marathon race was in progress and over sixty people sustained injuries in consequence, more or less serious.

Norris and Rowe's Circus will arrive here 20.

Several new theatres are under construction, namely, the Alhambra, corner Pine and Westlake Boulevard; the Majestic, corner Spring and Second Avenue, and one in which burlesque will be produced during the Fair at the corner of Seneca and Fourth Avenue. Work on these buildings is energetically pushed in order to take advantage of the patronage that the large number of visitors attracted by the Fair will insure.

BENJAMIN F. MESSERVEY.

MONTREAL.

The Cummings Comedians Score—Bennett's Bill—Burlesque—The French Company.

The Cummings Comedians, for second week of their season at the Academy 10-15, produced Lady Windemere's Fan in a most capable manner. The staging was elaborate and far above the average seen in stock, and the co. gave a clean cut performance. The principal leading roles were in the hands of Franklyn Lynch, Eddie Walton, Brigham Royce, and Edward von Sloan, but all the parts were filled with ability. The Man from Mexico 17-22.

The Cummings' Stock at the Francais still continues on a successful career 10-15. The Little Minister was given, produced and staged in a picturesque manner. Carrol Arden again scored as Lady Babbie, and Victor Browne was an effective little Minister. Clever character sketches were given by George Rosnor as Weary World, George Manning as Tammas, Eva Benton, and Fred C. House. A Ward of France 17-22.

The Fords, in a unique dancing act, are the headliner at Bennett's, and the bill provided is a good one all round, especially for laughing purposes; the audiences, as usual, are large and appreciative.

Clarke's Runaway Girls was the bill at the Princess. Estelle Rose in songs and the Gotch-Hackensmidt pictures were features. The Robinson Opera co. opens for a Summer season 17.

Burns-Johnson pictures drew large crowds to the Royal.

Nalla Shayne still continues to sing successfully at Lyric Hall. Jim Fax is also a popular item.

Paul Casmeuve and his co., which have been making a short tour of the New England States and Canada, open at the National 17 in La Mulatresse, the Octoroon.

W. A. TREMAYNE.

LOS ANGELES.

Otis Skinner—The Prince Chap—Phenomenal Success of The Dollar Mark—Vaudeville—Gossip.

A representative audience greeted Otis Skinner and his co. 3 in The Honor of the Family at the Mason Opera House. Mr. Skinner's Philippe Bridau commanded attention and admiration. He was capably supported by Percy Haswell and A. G. Andrews. The play is of literary appeal and finely staged.

Murray and Mack, with splendid support, opened at the Grand 2 in A Night on Broadway, to a packed house. The play is a rapidly moving vehicle for lively fun from the two principals, for capital dancing by Bobby Harrington, for acceptable Hebrew comedy and unusually good eccentric dancing from Max Bloom; Bessie Tannehill is really clever, and Lillie Sutherland is liveliness personified, while Dolly Graham takes the honors for beauty; for good character bits Jack Curtis and George Field made quite a hit, and, of course, Murray and Mack are the artists premier; the chorus is good and the songs are all new; in fact, the show is a winner.

Prince Chap, which the Burbank co. put on week 2 8, is a charming little play excellently produced. Miss Hall was seen to advantage in the role of Claudia, and none the less William Desmond, who is thoroughly human in his impersonation of the artist; Byron Beasley was the funny man; Rodney, ably seconded by Miss Yantis in the quaint role of Puckers; Burton never did a better part than that of Bunnion, and the rest of the co. were equally well cast. Our New Minister is the bill for 9-15.

Week of 3 was the ninth and last week of The Dollar Mark, now playing at the Belasco Theatre, where up to this writing over 135,000 persons have voiced their approval unstintedly.

At the Orpheum 3-9, Zelie de Lussan continues a great favorite. Others are S. Miller Kent and co., Dunlap, McCormick and co., Joly Violetta, Lew Sully. The holdovers were Melani Troupe of Singers, Four Casting Dunbars, Charles Mathews, the Human Kangaroo, and the motion pictures.

Kolb and Dill, who entered their second week at the Majestic 2, are breaking all the house records so far for attendance. The Politicians is the bill and is a taking performance. Olga Stech, who made quite a hit in the early part of the season at the Auditorium, has resigned from a San Diego Stock co. and will join this co. next week. Charles Swickard has resigned from the local co. and will go to San Francisco the coming week to commence rehearsals of his own co., which will play a Summer season there in a play which is likened to The Fires of St. John.

Harry Girard, the well-known composer of The Alaskan and erstwhile director and singer of more than ordinary note, is at present spending some time with his wife in this city. Mr. Girard is busy rehearsing the chorus for the forthcoming production of The Circus Girl at the Burbank Theatre; he has also been engaged by Oliver Morosco as producing director of The Majestic Musical Comedy Co., which will succeed Kolb and Dill, now playing at the Majestic. Many new musical comedies have been contracted for, and as prima donna of the new co. Cain Brown will have the honors.

Eugene Nowland, of this city, has been chosen Pacific Coast Commissioner for the American Music Society at the Seattle-Yukon-Pacific Exposition.

Frank B. Blair, who has been producing the plays at the Unique Theatre for the past season, will close his local engagement this week and will go to Seattle, where he will have charge of his own house.

Announcement is just made that The Dollar Mark will run for a tenth week at the Belasco, thus postponing the advertised appearance of Florence Reed in Miss Hobbs; the incessant demand for tickets makes this change necessary.

DON W. CARLTON.

BUFFALO.

The Theodore Thomas Orchestra and Geraldine Farrar—Stock Companies—Vaudeville.

The May Festival given by the Philharmonic Society, Andrew Webster, conductor, assisted by the Theodore Thomas' Orchestra, Geraldine Farrar, Percival Allen, Margaret Keyes, Herbert Witherspoon and Daniel Beddoe, packed Convention Hall 6-8, and was the most successful musical event ever held in this city.

Jessie Bonstelle and Robert Dempster and the stock co. offered Daughters of Men at the Star week 10. As usual, the players were well received by S. R. O. business.

Al. H. Wilson was the attraction at the Teck week 10 in When Old New York Was Dutch. This engagement closed the regular season at this house.

Rosabel Morrison in Faust did a fairly good business at the Lyric week 10. Miss Morrison was ideal as Marguerite, and was ably supported by Edwin Hoyt and co.

The Academy is doing a tremendous business with the pictures and vaudeville.

Shea's week 10: Harry Bulger, Thomas J. Ryan-Richfield co., the Famous Romany Opera co., Raymond and Caverly, Augusta Glose, Wilbur Mack and Nella Walker, Amoros Sisters, Tony Wilson and Heloise, and kinetograph.

Charles H. Waldron presented The Trocaderos at the Garden week 10.

The Fashion Plates, with Charles Falke, gave a good show at the Lafayette week 10.

Goff Phillips is home for a few days, and reports a very successful season.

James Purvis is in town, and is contemplating a starring tour in a new musical comedy for next season under a prominent manager.

Victor Calvert has opened a suite of offices here, from which he will transact his business for next season.

P. T. O'CONNOR.

DETROIT.

Circumstantial Evidence Scores—Grand Opera—Stock News—Moving Pictures.

One of the most interesting playlets seen on the vaudeville stage this year is Circumstantial Evidence. A number of Detroit's leading lawyers viewed it at the Temple Theatre 10-16. Marshall Farnum was seen in the principal role to excellent advantage. On the same bill Lawrence Crane amused with his mystifications; Nelson and Otto scored a hit; Eddie Leonard and the Gordon Brothers contributed their charming number, and the Piccolo Midgets, Charles F. Semon, McPhee and Hill, and Dooley and Sales completed the bill.

The Aborn Grand Opera co. opened its engagement at the Detroit Opera House 10, and scored an immediate success. It is one of the well equipped and meritorious organizations that makes an intelligent appeal to the music-loving populace. A varied repertoire has been selected and the first week's attendance augurs well for the success of the engagement.

The Vaughan Glaser co. essayed a version of The Devil at the Lyceum Theatre 9-15.

At the Whitney Theatre 9-15 Texas Jack held the boards.

The Avenue Girls played a return engagement at the Avenue Theatre 9-15, closing the regular season of burlesque at this house. Manager Drew reports that the attendance for the year has been very satisfactory.

The Vaughan Glaser co. will offer Leah Kleshna at the Lyceum Theatre 16, and the advance sale of seats has been heavy.

The Gayety Theatre has entered the vaudeville and moving picture field, under the auspices of the Majestic Amusement Exchange, which controls similar houses throughout the State. One of the features of the bill will be a monologue by C. Nick Stark, actor and journalist.

The Mills Theatrical interests will break ground shortly for their new Detroit vaudeville house.

ELYP. A. MARGNI.

TOLEDO.

Channing Pollock's Play a Success—Vaudeville at Two Houses.

Clothes, Channing Pollock's comedy, was admirably played by the Lyceum Stock co. week 9. It gave the women of the co. more opportunities than the men and they crowned themselves with glory. Miss Servoss in the leading role grasped every opportunity and by her splendid work added new laurels to her record. Mr. Ormonde's part gave him little opportunity for work. Mr. Eggenton in the heavy part looked and acted the difficult role to the satisfaction of all.

At the Valentine: Ward Baker, the Manolas, Jack Hawkins, and Marie Bergere.

At the Arcade: Marguerite Newton, Kelter, Laura Howe, Barrington and Martell, Billy Dunn, and Buckley and Hall.

C. M. EDSON.

PORTLAND, ORE.

Izetta Jewell a Mary Tudor—The Lyric Players—Vaudeville.

Amidst a wealth of superb scenery and costume offerings, the Baker Stock co. produced When Knighthood Was in Flower at the Bungalow week of 2, and Izetta Jewel as Mary Tudor added another success to her record. Sydney Ayres ably portrayed Charles Brandon. Sir Edwin Caskoden was genuine in the hands of Donald Bowles. William Dills as King Henry, Mina Crollus Gleason as Queen Katherine and the rest of the cast were up to usual standard. Merely Mary Ann followed 9.

The offering by the Lyric Stock co. at the Lyric week 2 was At the Old Cross Roads, which was easily the best thing the co. has presented for some time. Stage Director Herbert Ashton dressed the play admirably. Ten Nights in a Barroom followed 9.

The bill at the Orpheum week of 3 was Marshall P. Wilder, Lulu Beeson Trio, Lillian Burkhart and co., Countess Rossi and Paulo, Dierick Brothers, Coe and Boyd, and pictures.

The hit of the bill at the Grand week 3 was Williams and Walker's Chocolate Drops, the Monetta Five, Hasso and Marietta, Cowboy Williams, El Barto, songs and pictures.

In an attractive setting the headliner at Pantages' week 3 The Gainsboro Girl was a big hit. Musical Bently, Bruno-Kramer Trio, Fred Rivenhall, Lorraine Buchanan and Robert Hall Russell, The Heart of Columbia; the Boldens, songs and pictures.

JOHN F. LOGAN.

COLUMBUS.

The Moving Picture Craze—Every Theatre Drawing Crowds—Joe Weber's Company Rehearses.

The second week of the moving picture season has brought the fact more fully to our minds that Columbus people like their Summer diet and are willing to pay well for it. Every moving picture house in town has taken in a lot of money since they opened and managers are, as a result, highly elated.

Keith's is offering the best all around bill, and the work of the Keith Quintette is excellent. Doris Darst and Dono Connet, two most winsome little maidens, are delighting Keith audiences with their pleasing singing and charming manners. Jack Richards, Eliene Fadley, and Bertha Allgower are making favorites of themselves by their fine team work and individual solos. Kemlworth is the film for the week and the quintette sing "Roses Bring Dreams of You" and "Harvest Moon" as their feature songs.

Easanay and Vitagraph films are used at the Colonial, which theatre turned to moving pictures after the regular stock season, which closed 8. The film Virginus is the feature. The Colonial Quartette is composed of Grace Ady, Nellie Austin, Edmund Bals, and Casper Zarnes. The music at this house is worthy of comment. Reginald Hidden is leader, with Ferd Gardner, a 'cellist of wonderful ability; Mr. Claspill at the piano, and the drummer, constituting an orchestra alone worth the price of admission.

The United Amusement Co., which has leased the High Street Theatre, are featuring La Auto Girl on the vaudeville programme. Manager Charles Harper, of the regular house staff, is looking after the interests of the Vitagraph Co. for the time being.

The Casino Amusement Co. are putting on dandy bills at the Great Southern and are attracting their share of the business.

Ferullo's Band is attracting fair crowds to Olentangy Park. This park usually opens about a month too soon and consequently gets a lot of bad weather. Managers Dusenberry are spending a lot of money on the park and have one of the finest in the country. Many new features have been added this season which are proving very popular.

Joe Weber's Stock co., which is to open at the park 30, is in rehearsal. They open here with The Devil and the Merry Widow and follow with other popular Weber successes. Joe Kane is to assume the Weber roles. Oscar Agland, recently of Eddie Foy's co., and Charles J. Stine are to play the roles originated by the late Peter Dailey. W. Douglas Stevenson and Lola Hawthorne are to be of the co. also. L. J. Rodrigues is to be in charge for Mr. Weber here.

General Manager Charles E. Miles, of Indianola Park, has just completed arrangements with the Shubert forces wherein he has contracted to erect a standard theatre at his park for their use. The house is to be ready for occupancy for next season's booking, and it is understood that this house will be one of the chain of playhouses which the Messrs. Shubert will use in their fight against the trust.

George Carson-Castleberry, late of the Colonial Stock co., is drilling the students of Ohio State University in their production of Twelfth Night, which they are to put on shortly.

Barnum and Bailey's Circus is booked here 20. Miller Brothers' No. 101 Ranch played to good sized audiences here 12.

J. RUSSELL HAGUE.

MILWAUKEE.

The Rose of the Rancho—Continued Success of Stock Companies—Vaudeville—Items.

The production of The Rose of the Rancho is a very ambitious undertaking for any stock co., but the Friend Players at the Shubert week 10 outdid themselves in giving an elaborate production. Fanny Harts scored heavily in the principal role. Edgar Baume in the opposite part was adequate. Robert Cummings did his best work since his engagement with the co. The new light comedian, Thomas Emory, proved a desirable acquisition to the forces. Edward Poland, Wilson Reynolds, Ralph Kellard, Burr Caruth, Edward Babille, Gwendolyn Piers, Gertrude Dallas, Anita Van Buren, and Engel Sumner did good work. George Henry Trader was complimented for the artistic production.

Ellery's Italian Band commenced its second week at the Hippodrome 9.

Owing to the great success of Peter Pan, last week's attraction at the Davidson Theatre, the Sherman Brown Stock co. will continue the production for another week commencing 10. Commencing 17, My Wife.

The Van Dyke and Eaton Stock co. continues its success at the Alhambra, and crowded houses was the rule during week of 9, when Work and Wages was the production.

The Majestic Theatre had another good bill this week, with Trixie Friganza, Eleanor Gordon and co., Kudurus Japs, Trovollo, Foster and Foster, Bison City Four, Russell and Church, the Waltons, and the kinodrome.

The bill at the Crystal week 10 was: Eddie Adair and his Four Girls, Frederic Duff and co., Buckley's dogs, Lowell B. Drew, Ada James, and the Crystalgraph.

The second week of the continuous moving picture show and vaudeville at the Bijou opened week commencing 9 and the theatre was packed.

The Rialto Brollers have been engaged as a fitting close to the burlesque season at the Gayety Theatre.

The Navigator, presented by the Miss New York, Jr., co., 9, at the New Star, closed the regular burlesque season. The Summer season of continuous vaudeville at the New Star Theatre commenced 10.

A. L. ROBINSON.

DENVER.

Good Comedy at the Tabor—The Orphans' Benefit—Vaudeville—Interest in Mrs. Fiske's Engagement.

Harry Beresford attracted large audiences to the Tabor, where he presented his amusing and clever play, Who's Your Friend. Daniel Sully comes 16-22.

After four dark weeks the Broadway reopened 10 with John Drew in Jack Straw. Ethel Barrymore 17-22.

The Walter Armin co. closed its engagement at the Curtis 6. A Runaway Tramp is the offering 9-15. Great interest is manifested in the coming of Mrs. Fiske to the Curtis 24.

Professor Napoleon, with 720 young Denver people in the cast, was finely presented at the Auditorium for four performances, which realized several thousand dollars for the benefit of the Orphans' Home.

"Fighting Bob" Evans delivered a lecture at the Auditorium 10.

The Tuileries and Lakeside will open on Saturdays and Sundays only until the regular season opens 29.

A good bill at the Orpheum included the Eight Palace Girls, Ray L. Royce, Mr. and Mrs. Edward Connelly, James MacDonald and Valerie Huntington, Max Witt's Colleens, Rosaire and Doreto, and the Gartelle Brothers.

The Crystal had Al. Haynes and Julia Redmond, O'Neal Brothers, the Stoddards, Great Johnson, and Tom Phoenix.

The Chicago Symphony Concert will appear in conjunction with Cavallo's Symphony Orchestra at the Auditorium 14.

MARY ALKIRE BELL.

MINNEAPOLIS.

The Right of Way—Lyric Players in Comedy—Vaudeville.

Guy Standing and Theodore Roberts repeated the success they have scored elsewhere in The Right of Way at the Metropolitan 9-12, although the play itself was rather harshly criticised. A capable co. included Averill Harris, Edson R. Miles, Van Dusen Phillips, Grace Benham, Paula Gloy, and Florence Chase Harris. A Stubborn Cinderella, with Homer B. Mason and Grace Edmond, 13-15. Marie Doro in The Morals of Marcus 20-22.

At the Lyric the stock co. gave an excellent production of Mrs. Temple's Telegram. Lee Baker, Edith Evelyn, and Julian Noa played the leading roles. Merely Mary Ann follows.

The closing week of the Miles had Sidney Drew and co. as the headliner, the other offerings including Billy B. Clifford, McWatters and Tyson, Maude Lambert, Casey and LeClair, DeWynne Brothers, and V. P. Woodward.

Helen Grantley in The Never, Never Land headed the bill at the Orpheum, the others being Gus Edwards' Kountry Kids, Lotta Gladstone, Kitabansai Troupe, Tom Waters, Armstrong and Clark, and Agnes Mahr. The Orpheum will remain open all Summer.

Vaudeville was the attraction at the Dewey and the Bijou, Princess and Unique. The last named featured the Dumitresen-Vermette Troupe.

CARLTON W. MILES.

KANSAS CITY.

Mrs. Fiske's Reception—Wonderful Acting Appreciated—Three Weeks Produced—Vaudeville.

A notable event of the theatrical season just drawing to a close was the presentation at the Shubert Theatre 10-15 of the great New York slum play, Salvation Nell, by Mrs. Fiske and the Manhattan co. A capacity audience composed of the wealth and fashion of the city gathered for the opening performance and accorded both the star and her players a reception such as has seldom been witnessed at a local theatre. That the play is a wonderful creation has already been said time and time again, while the presentation by Mrs. Fiske and her co. could not be excelled. Mrs. Fiske's part as Nell Saunders is not a predominating one by any means, yet by her wonderful acting it is made to stand out in many scenes where in reality she is but an incidental character. The applause accorded her after each act was most enthusiastic, while at the close of the play the audience seemed loath to leave, remaining in their seats to applaud while the curtain was lifted several times. Holbrook Blinn shared honors with Mrs. Fiske, his characterization of the depraved Jim Platt being an exceptionally fine piece of work. Hope Latham as Myrtle was all that such a character should be, while Mary Madison contributed a most natural piece of acting as Hallelujah Maggie. Other principal characters were in the hands of Henry Wenman, W. T. Clarke, Eugene Reed, and Gilda Varesi, while numerous smaller parts were likewise capitally played. Several children in the cast were especially good. The staging of the play was something to be long remembered, so complete was it in every detail, the great fourth act tenement scene being an especially notable example of stage craft. A big week's business is in prospect.

Three Weeks, a dramatization of the novel, was the Willis Wood attraction 6-9, playing to good business. Beryl Hope and Harry C. Browne headed an excellent co. The play proved very interesting and was well staged.

Madame Kenny Lipsin appeared at the Willis Wood 11, 12, presenting Her Past and The Power of Love to very satisfactory business. Ethel Barrymore in Lady Frederick 13-15.

Florence Gear in Marrying Mary drew good sized audiences to the Grand 9-15. Miss Gear scored heavily in the title-role and her support was good. Harry Beresford in Who's Your Friend 16-22.

Helena Frederick in The Patriot was the headliner of an entertaining bill at the Orpheum 9-15, which also included Rice and Elmer, John Keller, Leander de Cordova and co., Lew Bloom, Foy and Clark, and Collins and Brown. Business was good.

The opening of the Lester Lonergan co., at the Auditorium, is reviewed in the stock co.'s column.

The Gillilss had The Yankee Doodle Boy the week of 9-15, playing to the usual good business. Joseph Mason as Bud Hicks created no end of amusement, while J. D. Herbert, Austin Gillam, Emma Francis, and Lotta Whitney all shared in the applause. Old Arkansaw 16-22.

Carl Busch, the well-known musician and composer, scored a distinctive triumph in Convention Hall 10 when his prize cantata, The Four Winds, was played for the first time here by the Minneapolis Symphony Orchestra, under his direction. The Four Winds, which is based on the famous "Hiawatha" passage, won first prize in the big Philadelphia contest last year. The affair was the one big treat of the musical season here.

Lyman H. Howe's lifeorama or travel pictures comes to the Shubert for a five weeks' run beginning 16, the house closing June 19. Mrs. Fiske in Salvation Nell is the closing dramatic attraction of the season, playing the present week.

D. KEEDY CAMPBELL.

LOUISVILLE.

The Blue Mouse Draws Well—Local Concerts—The Parks—Work on the New Theatre Delayed.

Macauley's, the Masonic and the Buckingham have closed for the season.

The Blue Mouse drew fair houses at the Mary Anderson week of 9.

A series of Theodore Thomas' concerts opened 11 at the Woman's Club, with Bruno Steindel, cellist, and Ferdinand Steindel, pianist. Music lovers of Louisville were out in good numbers.

Business has been good at the Avenue week of May 9; in the vaudeville portion were seen Eddie Rouse, King and Walton, La Auto Girl, and the Newsboys' Quartette.

Moving pictures and vaudeville continue to draw good business to Hopkins'. Appearing in the vaudeville bill for week of 9 are Shuster and Cola, Joe Marsh, Victor Faust, Harry Browne, and Halhaus and co.

Fontaine Ferry Park has been well patronized; during week of 9 the following excellent bill was offered in the Pavilion: Harry Fields and his Nepanees, presenting Fun in a Schoolroom; Leick and Keith, McAuley and Conwell, Pique, and Cathryn Rowe Palmer.

Local amateurs presented acceptably El Capitan at Macauley's 12, 13. The entire cast was well drilled.

The May Musical Festival closed Saturday night. Of the soloists, the artistic work of Ricardo Martin and Madame Fremstad was of the highest order. This was particularly true of the numbers from the Verdi operas. The local chorus of three hundred voices, under the direction of George B. Geskins, and the New York Symphony Orchestra, under the able direction of Walter Damrosch, were in keeping with the reputation which had preceded them.

Myrna Sharlow, the soloist with Gregg's Band at Fontaine Ferry Park, is high in the favor of the patrons of that popular place.

Frank Shriner, manager of the Avenue, wears a broad smile in consequence of the extremely large business his house is receiving with its vaudeville and moving picture attractions. The Avenue will probably continue in this field all Summer.

Announcement was made here during the Musical Festival of the engagement to marry of Reed Miller, tenor, and Nevada Van der Veer, contralto, soloists with the Damrosch Orchestra.

Manager John H. Whallen, much benefitted in health and increased in avoirdupois, has returned from an extended trip to the Pacific Coast.

Work on the proposed new theatre, to be located on Fourth Avenue here, will be delayed on account of difficulty in canceling the leases of some of the present occupants of the premises.

CHARLES D. CLARKE.

SPRINGFIELD, MASS.

The Virginian—Geraldine Farrar—The Cook Company—Vaudeville—Items.

The regular season at the Court Square practically closed May 5 with The Virginian, in which with W. S. Hart and Frank Campeau was capital. Local affairs followed. The May Music Festival coming 6-8, and being distinguished 8 by the last appearance in the country, this season of Geraldine Farrar, who was the leading soloist. For the first time in many years people were turned away from a festival concert. There was a Yiddish performance of The Devil 11, with Mr. and Mrs. Thomashefsky, and the ladies of St. Valerian Court of Foresters gave a minstrel show in blackface 12. The Teachers' Club gave Ingomar 15.

The Cook Stock Players' Summer engagement begins 17 with The Warrens of Virginia, the players being Frank Keenan, Lillian Raymond, Frances Keenan, Bert Walters, Richard Storey, Selden Williams, Doris Kelly, John Milton, George B. Nichols, William Phinney, Douglas J. Wood, Royal Tracey, Roberto Deshon, T. J. McGrane, S. R. Berringer, Allen Dinehart, Matilda Deshon, Mr. Keenan, and several others had the same parts in the original production. Strongheart and The Girl of the Golden West will follow on succeeding weeks.

Poli closed his very successful vaudeville season 8, and opened his Summer stock 10 with Mrs. Temple's Telegram. Harry Ingram, Eugenie Hayden, Dick Thompson, Lois Dowlin, Ada Sherman, Farrell McDonald, May E. Abbey, and Fred Clayton were prominent in the cast. The plan is to give plays not before seen here at popular prices. The Man on the Box, Merely Mary Ann, and Salomy Jane being underlined.

Manager Shea, of the Gilmore, took advantage of the closing of Poli vaudeville to put in Sheedy vaudeville, with motion pictures and songs, opening 10. Rose Haynon, Sterling and Chapman, O'Donnell Brothers, and Mildred Brant figured in the bill.

EDWIN DWIGHT.

In a Pinch, use ALLEN'S FOOT-EASE

Ladies can wear shoes one size smaller after using Allen's Foot-Ease. It makes tight or new shoes feel easy; gives instant relief to corns and bunions. It's the greatest comfort discovery of the age. Cures swollen feet, blisters, callous and sore spots. It is a certain relief for sweating, tired, aching feet. At all Druggists and Shoe stores, 25c. *Don't accept any substitute.* For FREE trial package, also Free Sample of the FOOT-EASE Sanitary CORN-PAD, a new invention, address Allen S. Olmsted, Le Roy, N. Y.

WANTED—TWO THEATRES FOR STOCK COMPANIES IN State of New York, Massachusetts Connecticut, New Jersey, Pennsylvania or Ohio. Will rent outright for twenty weeks commencing August 15th. Mention theatre capacity, stage dimensions, lowest rent per week, all furnishings, etc., quick.

JOE A. WALLACE, Owego, N. Y.

THE VAUDEVILLE MIRROR

VOSS BILL IS BLOCKED.

MAYOR ADAM, OF BUFFALO, VETOES THE MEASURE RECENTLY PASSED BY THE LEGISLATURE.

Mayor McClellan, of This City, Had Signed the Bill After a Hearing, but the Up-State Executive's Action Nullifies the Entire Action—Actors' Societies Make Vain Appeal for Second Consideration.

Mayor McClellan on May 12 signed the measure known as the Voss bill, regulating theatrical agencies and providing that they shall in no case charge a commission greater than 5 per cent. Mayor Adam, of Buffalo, has vetoed the measure, but it is hoped that he will grant a rehearing, as the bill is one which affects Buffalo in only a minor degree.

In a memorandum sent to Mayor Adam, of Buffalo, Mayor McClellan said:

At the public hearing held by me this 12th day of May, 1909, it was brought to my attention that the Mayor of the city of Buffalo had refused to accept this measure on behalf of that city, and that, accordingly, under the constitutional provisions, I should also reject the same, as one refusal would preclude the bill from becoming a law.

The condition of affairs existing between actors and theatrical agencies appears to be almost beyond belief. For this reason, therefore, and in order that the parties in favor of this bill may ask for a rehearing before the Mayor of Buffalo and be successful when the matter is completely argued before him, I have decided to accept this bill on behalf of the city of New York.

Harry Mountford, representing the White Rats, the Actors' Society and the Actors' Protective Association; Harry de Veaux, president of the Actors' Union, and Assemblyman Voss, author of the measure, accompanied by more than 300 actors, appeared before Mayor McClellan in support of the measure.

The bill will have to secure the approval of Mayor Adam, of Buffalo, before it can be considered by Governor Hughes.

Representatives of the White Rats, former Assemblyman James Sheldon and a local Buffalo attorney endeavored unsuccessfully to see Mayor Adam on last Friday in an endeavor to get him to reconsider his veto. It is alleged that the Mayor when interviewed regarding the matter and asked what he would do, replied: "Sometimes doctors disagree," referring to Mayor McClellan's decision.

At the convention of the Actors' Union, in session at 8 Union Square, a vote of thanks was passed and sent to Mayor McClellan for his action regarding the bill, and a telegram was sent the Buffalo Mayor requesting him to reconsider his action.

A GOOD MEASURE HALTED.

After a fight lasting through many long and weary weeks one of the best and most equitable works of legislation ever put before any group of lawmakers was finally voted upon and passed by the upper and lower houses of our State Legislature. During the entire controversy the opponents of the recently enacted Voss bill failed in any instance to point out any real, sane or satisfactory reason as to why the measure should not become a law. Unhappily the bill was so framed that it had to go before the mayors of cities of the first class for their approval before the Governor could render his verdict. Also unhappily one of these mayors, Mr. Adam, the executive of Buffalo, has for no reason yet publicly expressed (to our knowledge) refused to give his approval to the measure. Since his recent adverse action committees representing the leading associations of vaudeville and legitimate actors have appealed to him to reconsider his act. The Mayor of New York, the only city that is really affected to any material extent by this act, even went so far as to send a special messenger to Albany with a letter urging Mayor Adam to remove his veto, but without avail. There is, we believe, but one course left, and that is to frame another bill which will appeal to the peculiar fastidiousness of Buffalo's executive servant and which will at the same time be effective enough to be of some service to the long-suffering actor. Many opinions have been heard on all sides as to the probable and possible result if this Voss bill should become a law. Some have been heard to opine that it would force the agent out of business—others that it would "smash" all combinations of managers, and the more hasty and virulent to go so far as to say that it would create a "vaudeville panic." It is safe to say that it would do none of these things. The agent is a necessity to the actor, especially in vaudeville. Few performers can book for themselves. Hence he must have a go-between. There must be circuits and there always will be combinations and joinings together between theatre owners and managers. It is a law of present day economy in business methods. Hence the combinations will remain. It will "smash" nothing and would ruin no one. It would, however, undoubtedly force many irresponsible, dishonest and generally "crooked" individuals to seek other ways of gaining a livelihood than through mere grafting. It would force a general readjustment of present day methods of booking, and it would eliminate the possibility of any booking agency, independent or combined, of getting more than such services are actually worth. The bill as framed is, taken as a whole, a just enactment and, though it may have its weak points and its faults, it would work toward a betterment of unhappy conditions as they exist to-day. It would place the actor in a greater position of dignity as a business man, and would help him toward a better understanding with the manager in their dual relations which always should be mutual. And for this, if nothing more, it should not be tabled.

FOLLIES OF THE DAY.

Good Burlesque Attraction Pleases the Patrons of Blaney's Lincoln Square Theatre.

At Blaney's Lincoln Square Theatre on Monday night, May 10, Miner and Gerard presented for the first time on Broadway, Follies of the Day, a burlesque entertainment, the book and lyrics of which were supplied by Barney Gerard and the music by Albert Von Tilzer. The cast follows:

Millie	Lillian Millership
Lillie	Florrie Millership
Mrs. Idylla Van Twiller	Ida Sturges
The Boss	John Williams
The Commoner	John West
Marian Mann	Gertrude Hayes
Louis Mann	Sam Sidman
Timothy McAloo	Larry McCale
Hal McAdoo	Harry Fox
Leigl	Edw. L. Nelson
Pietro	Robert Carbone
Mascagni	Henry Everett
Marconi	Thomas Morgan
Confetti	Walter Mitchell
Our Governor	Ward Jones
'Possum Bill	Sheppard Camp

Follies of the Day retains the best ingredients of the kind of burlesque which has reaped a fortune for the managers who cater to those theatregoers who are fond of such entertainment, and none of its very bad features. However, the entertainment does not flaunt false colors; it is called a "burlesque show" and a "burlesque show" it is. The characters popular with the Miner patrons on Eighth Avenue or the Bowery are still to the fore in the Broadway production, from the stout lady who eventually nearly appears in tights to the fresh young man in the loud suits who addresses the chorus girls as "kid," "kiddo," etc. Then there is the "society lady" (to quote the programme) who wears extremely garish gowns, cut to expose very fat shoulders, breast and back. Burlesque patrons know instantly that she is the "society lady" of the play because she talks very loudly and raucously while seated on a settee in the open street in front of the Hotel Plaza, in a decollete gown, in company intimately with the comedy Irishman and the funny German.

Among the women Gertrude Hayes performs the larger part of the work. She is seldom idle, from the start to the finish, and while she is about things go with a rush. She sings with no great vocal power, but in a manner of her own which is quite pleasant, and when, in the second act, she appeared in the travestied on Uncle Tom, the railroad drama, and The Easiest Way, she displayed some little talent for good burlesque. Larry McCale is a funny Irishman, but his best efforts came in the play burlesques with Miss Hayes. His Uncle Tom was excruciating and his railroad hero but little less so. Sam Sidman is the extravagantly burlesque German, sometimes quite amusing but oftentimes rather irritating, with a constant reiteration of a "catch line" which is not terribly funny. Harry Fox is so good otherwise that it is a pity he sees fit to retain so many of the vulgar mannerisms identified with the cheapest form of burlesque.

The chorus dances blithely and sings lustily, despite the heat, and wears some attractive warm weather costumes. The several settings are excellent. Our Boys in Blue, an erstwhile vaudeville attraction, introduce their drilling and wall-scaling feats in the second act amid much enthusiasm.

There have been many worse things on upper Broadway than Follies of the Day, and there is every likelihood that the Lincoln Square engagement will be extremely profitable.

MAYME REMINGTON.

Originality is more to be praised than almost any other adjunct of man's success in any field of endeavor. Upon the stage it is what counts more for success in the long run than probably anything else. An imitator is merely an imitator at best, be he or she a follower of another's methods or an impersonator. Mayme Remington, whose portrait is upon the front page of this week's Mirror, is original, if nothing else. She is probably the first woman upon the vaudeville stage to train colored children, "picks," to sing and dance together and singly, and to support a grown-up actress. Miss Remington's act is too well known both in the profession and to the theatregoer to need any word of praise here, and her success is mainly based upon her own methods developed through years of hard work, study and perseverance. The greatest difficulty encountered with any such act is that of holding the youngsters after they have been made successful, for once a hit they are frequently lured away from their teacher and benefactor and placed upon the stage either alone or with some production. Despite this big hindrance, however, Miss Remington has gone on year after year and her friends "out front" are numbered by the hundreds and the reception she invariably receives testifies to her popularity far more than mere words can tell.

SOCIETY CIRCUS FOR THE BLIND.

The Society Circus, introduced with the regular bill at the Hippodrome on May 11, added nearly $10,000 to the treasury of the New York Association for the Blind. Blind athletes from the Overbrook, Pa., Institute, and a bevy of fifty society maids and matrons in a butterfly dance, were features of the amateur portion of the bill.

AGENTS BARRED FROM INNER CIRCLE

New Ruling Affecting the Booking of Acts Through the United Offices Is Made.

It was announced last week that hereafter all agents booking acts through the United Offices would be barred from entering the inner offices and dealing directly with managers, as they have been doing heretofore. Agents will, therefore, be placed upon the same plane as is the performer, and will be obliged to do business through Phil Nash or Samuel K. Hogdon.

The booking offices have been overrun with large and small agents, it is claimed, and the new ruling is made to effect a more harmonious working than existed in the past. As all acts had eventually to be considered and checked off in their routings by the officers of the United Booking Offices, the change of method will not actually alter conditions very materially in that direction. The fact that the agent was allowed in the inner offices while the performer was not engendered a lot of hard feeling on the part of the latter, and the present plan will help to do away with this.

BOSTOCK AT DREAMLAND.

With more animals than ever and with an array of still more startling acts, Bostock has opened his season at Dreamland. Bonavita, always a great favorite in New York, will exhibit in each show a new lion named "Roosevelt," which is said to be fresh from the African jungles. He will train this lion daily and at the end of the season show what he has accomplished as a trainer in mastering the king of beasts. Madame Morelli, who will be remembered by every one who has seen Bostock's performance, is appearing with a troupe of leopards, wild cats and jaguars. "Star," a trained elephant, also takes part in the performance, which is replete with remarkable acts.

BEACH ON VICTORIA ROOF.

William Hammerstein announces that he will have a new novelty on the Victoria roof this Summer in the form of a small reproduction of the beach and boardwalk at Atlantic City. A miniature ocean with a real surf on a small scale will be a part of the scene, while side shows and sales booths of varying descriptions will give an added atmosphere to the scene. Annette Kellermann will go through her diving exhibition each evening during the intermission, and in the afternoons she will perform downstairs in the theatre. Peter, a trained monkey, now quite a sensation in Paris, will be a feature attraction on the regular bill this Summer.

INDIAN CHIEF HONORED.

Colonel William F. Cody ("Buffalo Bill") and Iron Shell, chief of the Brule tribe of Sioux Indians, were the honorary guests at a dinner at Sherry's given them by Rodman Wanamaker, on last Wednesday evening, May 12. Among the distinguished persons present were Generals Nelson A. Miles, Leonard Wood and Horace Porter, Frederic Remington, the artist and painter of Indians and cowboys, and many others. The Hon. Job E. Hedges was toastmaster. It was proposed at the dinner to erect a statue as large as the figure of Liberty, at the entrance of the Hudson River, with an Indian of heroic size as the subject.

CHARLES WYNDHAM IN VAUDEVILLE.

From reports received from London, Sir Charles Wyndham, the veteran English actor, will enter vaudeville in England shortly, making his appearance at the Palace in London in the dinner scene from David Garrick. Percy Williams, who is now abroad, is said to be negotiating with the distinguished star for a few weeks' tour over the Williams' Circuit of houses here, beginning in the early Fall. Sir Charles Wyndham is the lessee of the Criterion, the New and Wyndham's theatres in London, and is the best known living actor in England. He has not been over here in several seasons.

A CRITICAL REVIEW.

OBSERVATIONS OF "THE MIRROR'S" VAUDEVILLE CRITIC UPON THE WEEK'S OFFERINGS.

Vesta Tilley Repeats Her Successes at the Alhambra—New Leading Players with Jesse Lasky's At the Waldorf—Comments on Other Acts and Performers, with Suggestions and Criticisms.

El Cota opened the bill at the Alhambra, and as usual the xylophonist of the elongated locks scored as emphatically as heretofore. The art of tossing those same hirsutical appendages is quite as remarkable as is the player's manipulations of the xylophone sticks, and it is a real treat to watch him take his bows. His method should be copyrighted.

George Armstrong, still calling himself "The Happy Chappie," was in second place at the Alhambra, and from his very entrance he beamed joyfulness. In a parody song, however, he spoke too rapidly and his words did not carry over sufficiently to be clearly audible. Parodies on "Don't Take Me Home," with a patter, "Rainbow," "Jungletown" and "I Wish I Had a Girl" proved entertaining and the comedian-singer was encored enthusiastically. What Mr. Armstrong needs most is a good, snappy, up-to-date monologue, using his songs to intersperse his talk, and a little more care in getting his talking matter over the lights. His manner is captivating and his personality most pleasing, but he requires a little more assurance in some of his work, or possibly a different method of delivery.

"Resting Time in Birdland" is such a truly beautifully harmonious number that when it was again heard at the Alhambra on last Monday night the curtains were almost innumerable. It is too bad that the rough comedy of this production could not have been eliminated somewhat at the start, and that the book was not written on a par with the music and the general scheme of the whole.

As an individual Hyman Meyer is possessed of a rare personality that does not win one until after he has been before his audience some minutes, and then his dialect and his method begin to tell in no unmistakable way. At the Alhambra he scored a most exceptional hit, and on Monday night he was applauded in no uncertain manner. His grand opera burlesque was amusing and his ventriloquil imitation of a hen inside of the piano was on a par with any similar imitations heard upon the stage to-day, and again the audience showed its appreciation most generously.

Again Al Fields and Dave Lewis demonstrated that they made a good move when they combined forces as a comedy team, when they played the Colonial, and here as elsewhere their dialogue proved as highly amusing as ever.

Jesse Lasky's At the Waldorf was seen for the first times in town at the Colonial, with the new principals, Dorothy Rogers and John Hendricks. Comparisons are always unkind and generally odious, but this is one of those cases where they cannot well help being made. Walter Shannon put so much originality into his work in the part of Harry Blake and the part fitted him so well that another actor was bound to suffer when following him. Mr. Hendricks in this part got in touch with the character only now and then, and most of his efforts seemed forced and unnatural, while his voice did not come up to the requirements. Miss Rogers looked the part of Mrs. Elliott and her gowns were exquisite, particularly the black evening creation. But Miss Rogers seemed a bit unrestful in her work and, although she was sufficiently vivacious, she at times did not seem quite at home with her role. Perhaps after more appearances she may overcome this, and when she does she will be more than acceptable in the part. Knute Erickson is now burlesquing his character almost to an extreme and, although he is very amusing, he goes altogether too far, and mars the serious scenes. The wardrobe mistress or the girls should be called to task, for the gowns worn by the society misses in the first part are now almost a disgrace, so unkempt are they. A cleaning would do a world of good, and in such a playlet this of all things should not be allowed to mar a production, for these are the details that count. As might be expected, the comedy itself proved as entertaining as heretofore, and it scored with the audience on Monday night.

The Italian Trio were heard with undenied pleasure at the Alhambra, and on Monday night the grand opera singers were rewarded in ample measure for the treat they gave us. Would that there were more such voices upon the vaudeville stage!

In a most unfortunate position, second on the Colonial bill, Griff was not able to make half the impression that he usually does, and on Tuesday night the audience was coming in throughout his entire act. When he first came on the house was not half filled, so "fashionable" is this house becoming, and his jokes and his juggling feats seemed almost to pass over into vacancy until toward the close of his act. It is really a pity that such a clever comedian-juggler as Griff should be placed in such an uncomfortable position. Poor booking is the only solution to the dilemma in which he was placed.

Harry Linton and Anita Laurence were seen at the Colonial and on Monday night they were a most emphatic success. Some of their material is a bit too broad and borders on the suggestive to an uncalled for degree. "It's Awfully Nice to Be Married" is a song that caused laughter and applause, but was somewhat objectionable because of the reasons already mentioned. "For You Are Going to Be a Long Time Dead" held the attention and was rendered very capably by Mr. Linton. The dancing of Miss Laurence proved entertaining and her gown deserves a word of praise.

Stuart Barnes was again heard with extreme pleasure at the Colonial, and again his material was largely new. He opened with a song, the title of which seemed to be "Walt, Wait, Walt," which contained a patter on the second verse, but which proved rather weak and was not liked as well as some of Mr. Barnes' former offerings. "Romance and Reality," a recitative number, has taken the place of "Does It Pay?" the monologist's recent successful number of this order, and it also is very good of its sort, though a bit pessimistic in theme. Mr. Barnes gave it with all sincerity and in his own inimitable way. His other songs were "Outside of That It's All Right" and "Yes, She Did." The former is amusing and caught the audience's fancy.

It's Up to You, William, was again presented by Charles E. Evans and company last week and the Colonialites laughed as heartily at the funny sketch as other audiences have done this season. The work of Mr. Evans, Charles H. Hopper, Amy Hamlin, Helena Phillips, and Louise Skilliman all call for a word of praise.

"Forest Whispers" was played by Julius Lensberg's orchestra at the Colonial during the intermission last week, and the rendition deserves special mention in these columns. More of such numbers played as this was rendered will be welcome in the vaudeville theatres of the city.

Gliday and Fox, in their turn at the Fulton Theatre, Brooklyn, last week, Cohen's Ward, introduced much new material very effectively and handled it well enough to win some of the heartiest applause and laughter awarded the Fulton's strong bill.

If we could always enjoy such music as the Hawaiian Trio gave us! What a treat it would be! And is it not strange that some one has not discovered this unique and tuneful way of playing upon the guitar? After all, we often have to go to the so-called "savage" for what is oftentimes best in art. That this act is appreciated was more than demonstrated by the vociferous applause given these musicians at the Colonial on Tuesday night.

Jean Clermont's Circus proved a most excellent tail-end act at the Colonial and the burlesque upon the big three ringed circus as we have it to-day proved excruciatingly funny.

In Hogan in Society Bert Leslie has a sketch and a character that fits him almost perfectly. He could hardly be funnier than he is, and his telling way of saying slangy expressions in a most slangy style is exceptionally artistic, for the latter word may truly be used here in its full meaning. Maude Emory gave a bit of the girly girlishness that seemed somewhat too exuberant at times, but her prettiness and her dainty toe dancing more than made up for any small lacking as an actress. George Ryan and Dick J. Flower gave adequate support as Tom Edwards and John, respectively.

Following the intermission Walter Law and company succeeded in holding the interest of the Alhambra audience on Monday night in a sure feeling interest, but, sad to relate, from the viewpoint of a critical one who is forced to see performances of every sort and description, Mr. Law again did not come up to the requirements of his role by a goodly measure. He is still too melodramatic, and he again did not show quite enough in his work, and his technique favors overmuch of the style laid down by such authors as Theodore Kremer and those of his school. The playlet is dramatic in its extreme and the actor should accomplish far more than he does.

It is such a treat and one that is so seldom observed or felt these days to see an artist who is drawing a princely salary each week and put who is sincere enough in his or her work to do her audience, her managers and herself full justice. And it is just this, if nothing more, that makes Vesta Tilley the success she is. Granted that she is one woman or one artist in a thousand—yet she goes through her work each night as if it were her first or her last appearance. She slacks nothing and her attention to detail is truly marvelous. She grows upon one, and it is not until she has been seen again and again that one can realize in the full what her art really means. Her observation of characters is most keen and her imitations of them almost cease to be imitations, so real are they. In her soldier character in the song "Jolly Good Luck to the Girls" her walks, gestures and mannerisms are typical to a rare degree of different types of British subalterns wearing His Majesty's uniform. On Monday night a well-known "impositionist" of artists of the vaudeville stage was seen seated in the front row of the orchestra and immediately following Miss Tilley's appearance she left the Alhambra. It is with a keen anticipation that we await this particular artist's (?) latest "imposition" of Miss Tilley. But doubtless when she does appear the remainder of the English character-singer will be uppermost in the minds of the audiences and the applause will again be forthcoming.

The Bandit was again presented in town last week at the Fifth Avenue by E. Frederick Hawley and company and the playlet met with the same favor that it did when it was originally presented at the Victoria a few weeks ago. Mr. Hawley gave a most excellent portrayal of the Mexican "greaser," and his make-up, reading of the lines, business and general bearing show a careful study and much attention to detail. Francis Haight has a rather bad habit of breathing during her more strenuous scenes, but barring this fault her work is excellent. William Hilliard was again seen to particular advantage as the body servant.

Featured as the headline act, the Big City Four won their spurs at the Fifth Avenue. There is not another straight singing quartette in vaudeville that sings more harmoniously or that makes a better or neater appearance than does this one. Their renditions show good judgment and much thought. There is no buffoonery or comedy of a broad nature to help them out, and they score solely upon their merits as singers. Their selections on Wednesday afternoon were: "Baby Days," "I Wish I Had a Girl," "Dear Old Dear," "Don't Take Me Home," with the accompanying patter; "In Good Old Georgia Land," "The Old Oaken Bucket," with their amusing business, and a medley of college airs.

The Zanettos proved an excellent opening act at the Fifth Avenue and their juggling was applauded for its full worth at the Wednesday matinee. The feat of catching round objects upon a fork held in the mouth of one of the men created the usual sensation that this stunt does.

Lyons and Parks were seen and heard at the Fifth Avenue in their instrumental and vocal act. The harp is always a most appealing instrument and when well played it touches the very heart chords. But why combine such an instrument with a throaty, guttural, untrained and nasal voice? Mr. Parks (we believe he is the singer) has much to learn and still more to develop in the vocal field of endeavor. He impersonates a newsboy, and for this he is to be congratulated, for his voice strongly reminds one of the purveyors of the "H-ux-tras!" that are dinned into our ears every day of our lives. Mr. Lyons (the harpist), however, plays sympathetically, and his work is the saving grace of the act. The selections were "Games of Our Childhood Days," "Here's to the One I Love the Best," "My Cousin Caruso," and "Tell Me That You Love Me." Mr. Parks redeemed himself by his hard shoe dancing and he should confine his efforts to this line of work.

The Battle of Too Soon, with Will Halliday and Pete Curley in the parts of General Mulberry and Careless Casey, was seen at the American Music Hall, to the evident delight of the Thursday afternoon audience. The amusing bits of business and the ridiculous lines appealed greatly to the West Siders and the laughter was incessant.

Art in her unmarred nature was again given a chance last week, when that most wonderful of all female impersonators, Julian Eltinge, made his appearance at the American Music Hall. Mr. Eltinge's acting almost ceases to be acting, and the more often one sees him the better one can appreciate his art. Although unchanged since he was recently seen at the Plaza Music Hall, the actor's offering was even more entertaining than before, and that he scored the biggest hit of the bill at the big West Side playhouse is not to be wondered at.

Daly's Rosedale Four were heard at the American Music Hall, and the new singing act scored a good sized hit at the Thursday matinee.

Jesse L. Lasky's A Night on a Houseboat needs a new back drop, and the scene in the rear (or rather the stage right) of the houseboat should be masked in. To gaze upon a bare stage and try to imagine that it is real water causes one's brain a severe strain along the imaginary "chords." The shadow upon the back drop is also bad in the first part of the act, as also later on. A new song for this act was "The Boy Who Stuttered and the Girl Who Lisped," sung by Mazie Mapleson and Benn Linn, and it is almost needless to say that the number was well received. The act is otherwise unchanged, and on Wednesday afternoon the applause was generously bestowed.

At the Fifth Avenue the Great Lester again created somewhat of a sensation with his ventriloquil act, and demonstrated that he is one of the ablest entertainers in his line upon the vaudeville stage to-day. Applause punctuated his entire act, and when he finished he was called before the curtain many times.

"Lonesome" and "Blue Feather" were the songs rendered by Minna K. Hurst at the American Music Hall, this being the singer's seventh consecutive week at this house.

Jack McLallen and May Carson were most entertaining to the American Music Hall goers last week, and their skating act made a solid hit of large proportions. It is one of the prettiest and most clever acts of its sort ever presented in vaudeville, and deserves all the success it may attain.

Barring the parodies rendered, Kenney and Hollis have an offering in the way of a comedy (?) talking act that deserves recognition in the houses patronized by the inhabitants of lands not reached by the ordinary modes of travel. Jokes originated during the days of certain patriarchs and forefathers of the ages agone are oftentimes "sure fire," but why go to the kindergarten of humor for entertainment for the grown-up? The parodies referred to included "Smarty" and "Take Me Out to the Ball Game." A recitative selection, entitled "A Message from the Dead," was fairly good, but was not received with any show of gladness at the Thursday matinee.

It reminded one of Rice and Prevost to see the tumbling antics of La Maze Brothers at the American Music Hall. Not that this trio of comedy acrobats have taken their act from the one mentioned, but the similarity is great. The clown of this latter act goes even farther than Rice does, and at the Thursday matinee he made a back fall over the lights and landed head downward in the orchestra pit. Another feat that calls for remarkable nerve and agility was a stunt of falling from a chair placed on the top of three tables one over the other. The regular tumbling and bounding is of a high order, and the act scored a big hit.

"I'm the Only Star That Twinkles on Broadway" is a new song being rendered by Mabel Florence in The Vaudeville Exchange, presented by Watson, Hutchings and Edwards' company at the American Music Hall last week. The act is otherwise unchanged, and it is not necessary to state that it was a laughing hit of large proportions.

Juliet? added another song to her repertoire last week when "Colligan" was rendered during her Scotch impersonations. The imitator has improved in her work to a marked degree, and one or two of her offerings were really quite like the originals whom she endeavored to reflect. She was a big hit, and the audience on Thursday afternoon seemed to like "impositions" as much as ever, no matter how good or how bad.

Eddie Clark has returned to the vaudeville stage in this city with his familiar act, wherein he is supported by his Winning Widows. Barring a new song, "Come Along," the act is unchanged since it was last seen in town, and Mr. Clark again gave his most clever character bit of the race track "tout," scoring the same big hit he always does. The girls are quite good looking, and, as usual, added to the act materially.

The "Rinaldo Rag" was one of the hits at the Plaza Music Hall last week, and, although Rinaldo was on second, the audience was emphatic in recall-

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ing him. His other selections were good, but his "Rag" will bring good humor out of any audience.

Maude Odell, instead of doing her regular act, offered some new poses last week at the Plaza, and preceded them with some physical culture exercises, which mildly interested. The poses showed more originality than her former ones, and she had no assistants in the pictures.

Emma Carus appeared at the Plaza last week and sang herself well along on the way to popularity with the patrons of the new hall. Her songs were: "My Cousin Caruso," "Go Easy, Mabel," "I'm Certainly Going to Please Myself," "Make a Noise Like a Hoop," and the Lauder song.

Cliff Gordon appeared late on the bill at the Plaza, but succeeded in scoring a big success nevertheless. His monologue always seems to be brightened up to the minute, and his great popularity is no doubt mainly due to that fact.

Willa Holt Wakefield drew a goodly portion of the fashionable audience that was in attendance at the Plaza and was warmly greeted upon her appearance and was repeatedly encored.

Don Sanz, of Don Sanz and Cassidy, the Chinese baritone, scored a big success last week at the Dewey, singing "Sullivan" and "If I Had a Thousand Lives to Live."

Ned Woodward and company played the Dewey last week and were a strong laughing hit in His Last Race. Mr. Woodward plays the role of a tout and his characterization was well conceived.

NOTES FROM OVER THE SEA.

Gossip About American and European Artists Appearing on the Other Side of the Atlantic Ocean.

Charles Coburn has written a new song which is a sequel to his famous "Monte Carlo" number. It was recently put on at the Eastham Palace, London, England.

A new variety theatre is in course of construction at Turin. It will be called Salone Maffei, after its proprietor, who formerly conducted the Concerto Eden in that city.

The Palais d'Ete, Brussels, has been open for the Spring and Summer season about two weeks and from reports received the business thus far has been excellent.

J. J. Malmayer and B. Frankel, who were formerly connected with the projected Dream City at Battersea, England, are said to be negotiating for the control of the Sport Park, Berlin, with a view to changing it into a large pleasure resort under the name of the White City, and to be operated during the Summer months only.

Because of the death of Arthur Brill, the musical and managerial director of Vienna, and also because the variety halls in that city are closed during this month, the meeting of the German Managers' Association will be held in Berlin, instead of in Vienna, on May 26, 27 and 28.

It is reported that a handcuff expert named Richard Tipp, while endeavoring to imitate Harry Houdini's feat of jumping into the River Seine while handcuffed, was drowned in the River Asar at Landershut, Germany, on last April 14. The report has not been confirmed, however.

Frank Coyle, a well-known comedian on the English variety stage, has entered the agency business with offices at Leeds.

A huge scenic railway to cost about $75,000, is to be constructed at South Beach, Yarmouth, England.

The International Arbitration League will hold its conference at Caxton Hall, London, beginning May 30. President Konorah, of the league, will accompany the German labor leaders who are to attend the affair.

Messrs. Buckner and Munderf, of the United Booking Offices, are in Europe searching for new acts and performers.

An up-to-date A1 fresco pavilion will be opened at Derby about Whitweek, by Arthur Guilford and Harry Leslie. The pavilion will seat about 2,000 people and high-class touring vaudeville companies will play there each week during the Summer. Frank Parker will be the manager.

The Lilliputian City at the Jardin d'Acclimatation on the Bois de Boulogne, Paris, is reported to be a success. The acts are booked by Marinelli. On the bill are Malfertainer's Midget Horses, and Hale's Ponies. Zeynard's Midget Circus will open on June 16.

From "The Performer," of London, we glean the following: "The receipts for the principal music halls of Paris during 1908 have just been published by the fiscal authorities of the French Government—Folies Bergere, 1,520,000 francs; Olympia, 1,140,000 francs; Alhambra, 837,000 francs; La Cigale, 694,000 francs; Marigny, 572,000 francs; Apollo, 534,000 francs; Nouveau Cirque, 688,000 francs; Palais de Glace, 536,000 francs; Cirque Medrano, 504,000 francs—all the others are below the half-million franc limit. It must be remembered that no hall in Paris is open all the year round, and that all are closed for at least two months."

Ray Cox, the clever American girl monologist, has been engaged by the Marinelli offices for an engagement over the Moss-Stoll tour. It is announced that she will open at the Coliseum, London, early in July.

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I bought lots of lots in a Long Island tract,
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Said Pop sunk his money in red lemonade.
They got me for good, honest, hard saved up cush;
But I was just one of a well-known skinned push.
The railroads and egress and all had their say,
And what I had left the lots took away.—MYLES MCCARTHY.

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At the Fourteenth Street Theatre Ethel Fuller Exhibits Rare Abilities as an Actress—Sketches, Singing, Dancing, and Musical Presentations Are Seen for the First Time.

Ethel Fuller and Company.

In a rather ordinary playlet, or one that is somewhat hackneyed in its treatment of an old theme, Ethel Fuller exhibited powers and an understanding of the technique of acting that should serve to place her in the front ranks of dramatic women of the American stage. It is seldom, exceptionally seldom, regretful as it is to state it, that as magnetic a personality, as graceful and potent movements and gestures and as tellingly dramatic a voice are seen and heard upon the vaudeville stage. Miss Fuller made each moment count and in her one strong scene she carried her audience with her as but few women can, and it was an audience (at the Fourteenth Street Theatre) not easy to please in the dramatic line. Her support is lamentably weak. Mortimer Martini as the husband of Marie Carlton (Miss Fuller) is stilted and rather amateurish. W. F. Canfield as the former lover of the wife and who appears in her home for the purpose of taking her away with him on the strength of his knowledge of her past life, showed melodramatic abilities that would please the most fastidious or blase patron of a "gun fire" theatre. W. H. Gerald as Giles, a butler, was acceptable in a small and supposedly funny part. However, with such powers of acting and with such an evident knowledge of the traditions and requirements of a dramatic portrayal, combined with such a personality as Miss Fuller is possessed of, the sketch should win favor in the better class houses. It is far and above the average playlet offered by most legitimate stars who enter this field and is as good as many regularly produced vaudeville sketches. The title, by the way, is A House of Cards, and those responsible for it are Jack Gorman and B. R. McKinney.

Alberta Gallatin and Company.

Alberta Gallatin, with a little supporting company, including W. H. Forestelle and Calvin Tibbets, at the Columbia, Theatre, Brooklyn, last week presented for the first time hereabouts a new playlet, by W. H. Clifford, entitled Who's the Man? The little story tells of the discomfort and unhappiness of a young husband whose better half has become terribly entangled in suffragette propaganda and argument. She neglects her husband, child and home for "the cause," until in despair the man rises, wrathfully, lays down the law, and proves, in his home, "who's the man." The little sketch is amusing, although in some spots the action needs toning down, and the dialogue some brightening, particularly during the last five minutes or so of the playlet. Miss Gallatin was delightful in a characterization pitched exactly in the right key. One knew she would eventually reform and become the right sort of wife and mother. She was far too pretty and charming for a suffragette. Mr. Forestelle was admirable, and the scenes between him and Miss Gallatin were handled excellently. Mr. Tibbets played a small role adequately.

Lytell and Chaplin.

The Elopers is the title of Ted Lytell and Daisy Chaplin's new skit, which was seen for the first time in New York at the Fourteenth Street Theatre last week, and it is not exaggerating to say that the offering should entertain any average vaudeville audience in any first-class theatre. The entrance of the comedians is very funny, Miss Chaplin wheeling Mr. Lytell on in a baby carriage, this being their chosen method of eloping. A brief opera burlesque serves as an introduction to an exceedingly cleverly written and ably rendered conversational parody on songs of the day, which tells the story of the love-sick pair. Miss Chaplin then does a fairly good dance, followed by eccentric and character dancing by Mr. Lytell. The close is excellent, the pair doing a "hypnotic" dance with a burlesque on the Merry Widow waltz. Miss Chaplin would appear to better advantage in longer skirts and low shoes. Her present gown is inappropriate to the act and is not effective from the front. As viewed on Saturday night the act made a big hit and both players were called out for many bows. James Wall is the producing manager.

Yorke Comedy Four.

A quartette with the above name was a feature of last week's bill at the Columbia Theatre, Brooklyn. The quartette, all men, is merely noteworthy for the excellence of its singing and an atrociously bad Hebrew comedian. The latter sings well enough, with the others, when he is not trying to be funny, and the wisest thing that could be done would be to put him at once in straight make-up, and keep him, sternly, in the background. Comedians aren't manufactured, off hand; a man has to have many natural requisites and qualifications. In this instance, the man has none of these. As a singing quartette, minus the attempted comedy, the act is a success. All sing pleasingly, the numbers apparently having been wisely chosen and well rehearsed.

Bryant and Saville.

At the Columbia Theatre, Brooklyn, last week Bryant and Saville proved one of the best laughing features of the bill. They appear in an act, which is a queer mixture of grotesque comedy and pleasing music. Both wear tramp make-ups, addressing each other, elegantly, as "Ipswich" and "Angora." Both, too, are endowed with an excellent sense of humor, and even without the musical portion of their turn could "get by" admirably, with the proper material, as a pair of comedy conversationalists. They need, in their present offering, more and better dialogue. The music, particularly the playing of a sort of zither with small hammers, as one plays a xylophone, to a guitar accompaniment, is very pleasing.

George Malcolm.

The recent flood of Scotch character singers in the vaudeville theatres seems to have almost had its vogue. At the Fifth Avenue last week George Malcolm, another of this particular school, was heard in a number of old-time ballads of the Highlands, as well as in other more recent selections, but, judging by the Wednesday matinee, he did not create much of a sensation. His voice is good, however, and his personality is pleasing, but evidently the public has had enough of the Scotchman for the present. Mr. Malcolm's songs included "The Maid of Argyle" (?), "The Bonnie, Bonnie Banks of Loch Lomond," "I Love a Lassie," and a couple of other songs.

Charles and Nellie King.

These clever singers and dancers were late features of The Mimic World and do much the same specialty work which won them individual praise on Broadway. They opened in vaudeville last week at the Plaza Music Hall. Their costuming is pleasing and they work in two. "Phoebe Snow," the opening number, and "Two Hearts That Beat as One," both sung in duet manner, scored emphatically, notwithstanding the fact that people were coming in constantly. "Sugar Mine," by Charles King, in imitation of Eddie Leonard's style, was very well received, as was also the solo of Miss King's. Their dancing finish was lively and called for encores.

Carbrey Brothers.

Two dancers new to the metropolis made their appearance at the Colonial last week under the name of the Carbrey Brothers, working in one. Both of these young men are neat in appearance, wearing dark sack suits. They work on a mat and make their exits cleverly by dancing off stage instead of breaking upon the mat and walking off. A lock step sideways by both together was capably done and seemed out of the ordinary run of such steps. The act is pleasing and would win favor before any average audience.

Henry Frey.

Henry Frey, who for some unknown reason calls himself "the millionaire tramp," was a feature of the bill at the Columbia Theatre, Brooklyn, last week. As his self-imposed title implies, he wears a grotesque tramp makeup and delivers himself of a monologue. His method of delivering his material is much more satisfactory than the material itself. His jokes are pretty poor stuff and his parodies but little better. He is clever enough, to all appearances, to be worth some really good material.

Allen, Delmain and Company.

At the Fulton Theatre, Brooklyn, last week, in an act noteworthy for some really funny horseplay by the man member of the team and some good singing also, Allen, Delmain and company again made their appearance in these parts. The sketch contains a little shred of story in which an inebriated husband, a waiting wife and a tailor's dummy figure, and the turn moves with the rapidity which is the success of good farce. Good laughs are very numerous, thanks to the good spirit put into the turn by the players.

Crenyon.

Crenyon, who made his appearance at the Columbia Theatre, Brooklyn, last week, is a ventriloquist of some little cleverness. The dialogue passed between him and his dummies is not over bright or funny, but Crenyon handles it well, and receives generous enough applause for his efforts.

Enoch.

In an act very similar to that of the Flaneurs, Enoch, whom the programme dubs the "man fish," was seen at the Columbia Theatre, Brooklyn, last week. He does the familiar swimming feats, and does them remarkably well. The Columbia's audience received him with every mark of approval.

Clifford and Dahl.

The opening feature of the bill at the Fulton Theatre, Brooklyn, last week was Clifford and Dahl, two young women who sing quite well and pleasingly. Both are good to look upon, are well gowned, and deserved the applause the Fulton patrons awarded them.

LAST WEEK'S BILLS.

ALHAMBRA.—With Vesta Tilley as the headliner, the Alhambra again played to capacity business last week. El Cota served as the introductory performer, with the following appearing after him in the order named: George Armstrong, Jesse Lasky's Birdland, Hyman Meyer, Bert Leslie and company, Walter Law and company, Vesta Tilley, Italian Trio, and Work and Ower.

COLONIAL.—The bill here included Carbrey Brothers, Griff, Harry Linton and Anita Laurence, Stuart Barnes, Charles E. Evans and company, Al. Fields and Dave Lewis, Jesse Lasky's At the Waldorf, Hawaiian Trio, and Jean Clermont's Circus. On Tuesday night the audience was very late in arriving and the house was not comfortably filled until after the third act was on.

KEITH AND PROCTOR'S FIFTH AVENUE.—The Ezzettos opened, with Lyons and Parks in second position, the remainder of the bill coming in the following order: Binns, Binns and Binns, George Malcolm, F. Frederick Hawley and company, Big City Quartette, Jesse L. Lasky's A Night on a Houseboat, the Great Lester, and Les Sylvas.

AMERICAN MUSIC HALL.—The same schedule of thirteen acts prevailed here, with Gertie Le Claire and her picks as the opening act. The others were Minna K. Hurst (seventh week), Jack McLallen and May Carson, Kenney and Hollis, Watson, Hutchings and Edwards company, Juliet ?, La Mage Brothers, Eddie Clark and his Winning Widows, Halliday and Curley, Julian Eltinge, Daly's Rosedale Four, and Alf. W. Loyal's dogs and horse.

PLAZA MUSIC HALL.—Another good bill drew large houses here last week. Charles and Nellie King followed the overture (New Acts), Rinaldo, Maude Odell, Emma Carus, and Barnold's Dog and Monkey Circus filled in the first half of the bill. Willa Holt Wakefield, Henry Lee, Cliff Gordon, and the Florens Family were the others.

KENNEY'S THIRD AVENUE.—Whitley and Bell, Murphy and Francis, Austin Walsh, McKeever and Finn, Austin and Austin, and Musical Campbell.

THIS WEEK'S BILLS.

COLONIAL.—Montgomery and Moore, At the Waldorf, Ellinore Sisters, McKay and Cantwell, Harry Tate's Motoring, Edwin Holt and company, Bessie Valdare Troupe, Milt Wood, Bert Leslie and company.

ALHAMBRA.—Vesta Tilley (second week), Ward and Curran, Charles and Fannie Van, Charlie Case, Basque Quartette, Veronica and Hurl Falls, Ryan and White, Zara-Carmen Trio, At the Country Club.

AMERICAN MUSIC HALL.—Ed Foster and Dog, Minna K. Hurst (eighth week), Clemenso Brothers, Charles and Nellie King, Carroll and Cook, Ed Blondell and company, Rinaldo, Wilmerding Trio, Jack Lorimer, Eddie Foy, Jones and Francis, Lavelle and Grant.

PLAZA MUSIC HALL.—James K. Hackett and E. M. Holland (vaudeville debut), Cliff Gordon, Wilson Franklyn and company, Fischer and Burkhardt, Three Dumonds, Delmore and Lee, Reid Sisters, Toye (first New York appearance).

VICTORIA.—Gus Edwards (vaudeville debut), Charles E. Evans and company, Bert Williams (first single appearance), Wynne and Lewis, Reynolds and Donegan, Barry and Woolford, Paul Kleist, Robert Delmont Trio, Morris and Morton.

KEITH AND PROCTOR'S FIFTH AVENUE.—Irene Franklin, assisted by Burt Green, Will Cressy and Blanche Dayne, Willard Simms and company, Jesse L. Lasky's Love Waltz, Bedini and Arthur, Belleclaire Brothers, Kaufman Brothers, the Great Lester (second week).

KENNEY'S THIRD AVENUE.—Pluto and Fluto, Arthur Lipson, John Burke and company, Arminta and Burke, Josh Dreano, the Laughing Horse.

DEWEY.—Ned Woodward and company, in His Last Race; Don Sang and Cassidy, the Laurie Sisters, Douglas and Hart, Lindy and Bell, Ella Fondilier, Hilston and Hood, Arro Lewis, Musical Olives, Frances Elliott, Miss Walbey.

SAID TO THE MIRROR.

Bailey and Austin write: "We have a contract with Charles B. Dillingham stating that no one can use the name of Bailey and Austin. Frank Keeney advertised our names at the Third Avenue Theatre, and when we saw him he said it was a mistake. We told Mr. Dillingham and he said all right. Since then we received a letter from Mr. Dillingham to call, and when we arrived at his office he said 'Bailey and Austin are billed in Brooklyn next week.' We would not let the boys (the Austin Brothers) work this week, and Mr. Keeney put our name out. The name of Bailey and Austin is not connected with any of Keeney's contracts."

The Austin Brothers are managed by Bailey and Austin and are doing the latter's former act, but under their own names.

THE PROWLERS MAKE MERRY.

As announced last week, the Prowlers' entertainment and dinner to the New York and Chicago baseball teams and to leading cowboys and Indians of the Buffalo Bill Show took place at Keen's Chop House on Friday, May 15. Prior to the entertainment the baseball men and the newspaper clubmen attended the show at the Garden, when all marched up to the hostelry in a body. Eddie Foy, George Cohan and others helped out in the merrymaking.

COMEDY CLUB TO DEDICATE.

The Vaudeville Comedy Club will dedicate its new home at 224 West Forty-sixth Street, on the evening of Wednesday, June 2. A regular old-fashioned house warming will be the chief feature of the event, ladies being guests as well as the many men friends of club members. An informal entertainment will be given by some of the club members and refreshments will be served in the usually generous style for which the club is noted.

HURT IN CIRCUS PANIC.

A large number of persons were hurt, none mortally, when a terrific electrical storm broke over Corry, Pa., on last Saturday night, May 15, and blew down the main tent of Cole Brothers' Circus. A panic ensued when the tent collapsed, and many men, women and children were caught in the wreckage. Three persons were taken to a hospital, and others were cared for at nearby residences.

E. F. ROGERS IN TOWN.

Elmer F. Rogers arrived in town from Chicago last week and will hereafter take an active part in the direction of the William Morris Circuit from the New York headquarters. At present he is looking after the interests of the American Music Hall, along with his other multitudinous duties. William Grover is still in Chicago looking after the interests of the American Music Hall in that city.

THURSTON'S PROFESSIONAL MATINEE.

Thurston, the magician, successor to Kellar, gave a professional matinee at the Yorkville Theatre on last Thursday afternoon, May 13. Many prominent members of the profession attended and the orchestra and boxes were filled with men and women known to the legitimate and the variety stage.

FOUR LUKENS AT THE HIPPODROME.

The Four Lukens made their appearance at the Hippodrome last week, as a feature of the circus portion of Sporting Days. Their casting feats were received with all the enthusiasm and applause that made them such a popular vaudeville attraction.

BILLY DILLON OPERATED UPON.

William Dillon, "the man with a thousand songs," was operated upon at a private sanitarium in this city on last Thursday. From reports received he is doing nicely and it is expected that he will be about within a few weeks.

"BILL" SHOWS IN BROOKLYN.

On Sunday, May 16, Buffalo Bill's Wild West and Pawnee Bill's Far East Shows moved from Madison Square Garden to Brooklyn, where they opened a week's engagement yesterday, May 17.

UNITED WANT MORE SMALL TIME.

Rumor That an Arrangement Is to Be Made with the Joe Wood Agency by the United Offices.

It was rumored last week that officials of the United Booking Offices were endeavoring to bring about an agreement with the Joe Wood Agency, whereby the smaller time controlled by the latter would be brought under the control of the former combination by having Joe Wood, Inc., book direct with the U. B. O. It was also rumored that if this went into effect the offices of Wood's agency would be removed to the Long Acre Building, thus enabling him to keep in closer touch with the United people.

Since Pelham, Shea and Quetant have left the United offices, it is said that the officials of the latter have felt a need for other theatres to take the place of those thus withdrawn. Overtures have also been made, it is said, toward getting Joe Paige Smith to return to the United Offices, providing that he can again bring the two houses in Hoboken and Paterson, and which are controlled by A. M. Bruggemann, back into the fold once more. Up to the time of going to press yesterday evening, May 17, none of these rumors could be verified. Nevertheless the rumors were current along the "Great White Way" and in many of the agency offices, and it is more than likely that the United people feel the necessity of securing more of these smaller time houses and it is also probably true that the recent friction evident among certain of the agents dealing with the U. B. O. must be smoothed over in order to avert what might result in serious ill feeling between the officials and the agents. During the absence of E. F. Albee, when he was in the hospital at Albany, the need of his strong hand in controlling affairs was never more appreciated and it is said that he has accomplished wonders since his return in shaping out the difficulties that had arisen during his absence.

AMONG AGENTS AND PRODUCERS.

Charles Horwitz and Frederick V. Bowers have joined hands, and will open in an act of their own at Young's Pier, Atlantic City, on May 24, it is announced.

Felix Reich, of Reich and Plunkett, the agents, has severed his connections with that firm, and will hereafter devote all of his time to the Parks and Fairs Department of the U. B. O.

It is said that R. C. Herz is having a new vaudeville act written for him by Paul West.

Grace Cameron and company opened at the Bijou Theatre, New Brunswick, N. J., on May 10, and is now playing the other theatres on the Bijou Circuit in a new one-act comedy by Herbert Hall Winslow, entitled Kitty and the Drummer. From reports received the act and star are creating somewhat of a decided hit.

The Russian Duo, consisting of a boy and a girl, is a new act being played over the Bijou Circuit. They do a native singing and dancing skit and play upon the Russian zither.

Al. Sutherland will return to town from Europe a week from Saturday, or on May 22.

Robert Stodart writes that he has disposed of the English rights to his one-act play, The Fight in the Lighthouse, through the Anglo-American Authors' Agency.

It is announced that Ned Reardon and Mayme Kelso, who have been playing the leading roles in Jesse L. Lasky's At the Country Club, will appear next season in a sketch of their own to be called On the Wrong Foot. Four people will complete the cast.

M. Worth Colwell has written a sketch for Beatrix Doane entitled The Child from Pittsburgh, which will be produced the latter part of this month in Newark, N. J.

George Beban will make his first appearance in vaudeville in one of Percy Williams' houses the week of May 31 in the little playlet, The Sign of the Rose. Mr. Beban has engaged a very strong supporting company, including Frank Sheridan.

Texas Guinan produced a new act at Norfolk recently and scored such a distinct hit that she has secured immediate time and will appear in or about New York at an early date. The act is a distinct novelty and includes singing, dancing and most unique scenic effects.

William S. (Young) Hennessy is meeting with unusual success in his first venture into the agency field. He is making a feature of handling exclusive acts of high character, and has a formidable list of headline and feature acts under way for the coming season. For a young man his splendid success is phenomenal.

One of the finest quartettes heard in a long while is a feature in Mlle. D'Arcy's new act, A Promising Model. The quartette is composed of Charles F. Orr, William Arnold, George Barrington, and Howard Barnett. They may be expected to cause a sensation and the posings of Mlle. D'Arcy are both original and unique. Thomas J. Gray is the author and Alf. T. Wilton the booking agent.

Unis Burnham and Lottie Greenwood produced a new act by Thomas J. Gray and Ted Fischer, entitled Two Girls and a Piano, recently, and scored a pleasing success. The act is somewhat out of the ordinary and is rapidly being booked for the season.

James Horan, who turned out another hit, A Royal Cook, for James A. Kiernan and company, now playing the Mozart time, has written a new act for Beatrice McKenzie and Walter Shannon, called More Ways Than One. Like A Royal Cook, this latter deals with the problems of to-day, but in a light and satirical vein. McKenzie and Shannon open with the new act May 24 at Young's Pier, Atlantic City.

George Beban, it is announced, will enter vaudeville via the Percy Williams' circuit of houses, appearing in a sketch called The Sign of the Rose. Frank Sheridan will be among his supporting company.

ACTORS' UNION HOLDS CONVENTION.

The Actors' Union, with President Henry De Veaux in the chair, held its annual convention at 8 Union Square, New York, last week. The convention was called to order on Monday morning, May 10, and adjourned on Thursday. A movement was started to endeavor to secure legislation in the States of Illinois, Massachusetts, Pennsylvania, and New Jersey similar to the recently passed Voss bill, of this State, which has not as yet become a law. Delegates attended from Chicago, St. Louis, Philadelphia, Boston, New York and other cities.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Abbott, Arthur—Orph., Zanesville, O.
Adair, Art—Lyric, Laramie, Wyo.
Addison, May E.—Maj., Evansville, Ind.
Adelaide—Orph., Spokane, Wash.
Adelman, Joseph—Empire, London, Eng., March 15-May 20, Palais d'Ete, Brussels, Belg., 22-June 5, Moscow, Russia, 9-July 15.
Ainsley, Josephine—Orph., Boston.
Alberti and Parnell—Crystal, Milwaukee, Wis.
Alferetta—Hopkins, Louisville, Ky.
Ali Hassen Ben—Luna Park, Coney Island.
Almo—Grand, Cleveland, O.
Alpha Troupe—Maj., Ann Arbor, Mich.
Amatis Sisters—Orph., Oakland, Cal.
American Dancers—Proctor's, Newark, N. J.
Amoras Sisters—Shea's, Toronto, Can.
Appelle, Charlotte—Orph., Salt Lake City, U.
Ardell, Franklyn—Grand, Colorado Springs, Col.
Arminta and Burke—Keeney's, N. Y. C.
Armond, Grace—Fontaine Ferry, Louisville, Ky.
Armstrong and Clark—Orph., Winnipeg, Can.
Arnoldo, Charles—Alhambra, Milwaukee, Wis.
Arnold's Leopards—Maj., Johnstown, Pa.
At the Sound of the Gong—Maj., Milwaukee, Wis.
Azard, Paul, Trio—Howard, Boston.
Banyon—Grand, Cleveland, O.
Bard Bros.—Pantages', Spokane, Wash.
Barnes and Crawford—Keith's, Cleveland, O., Temple, Detroit, Mich., 24-29.
Barnes, Freeman, and Ora Lee—New Sydney, N. S., Canada, 17-29.
Barnes and Levina—O. H., Birmingham, Ala., 24-29.
Barnes, Mac M., and Louise Reming—Unique, Minneapolis, Minn.
Barnes, Stuart—Orph., Bklyn.
Barnold's Animals—Fulton, Bklyn.
Barry and Wolford—Hammerstein's, N. Y. C., Colonial, 24-29.
Basque Quartette—Alhambra, N. Y. C.
Beauvais, Maridor—Duval, Jacksonville, Fla.
Bedini and Arthur—K. and P. 5th Ave., N. Y. C.
Beeson, Lulu, Trio—Orph., 'Frisco.
Belleclaire Bros.—K. and P. 5th Ave., N. Y. C.
Bergen, Nella—Forest Park, St. Louis.
Bergere, Marie—Maj., Detroit, Mich.
BERGERE, VALERIE—Keith's, Boston.
Berliner, Vera—Orph., Butte, Mont.
Berry and Berry—Fountain Ferry, Louisville, Ky., East End Park, Memphis, Tenn., 24-29.
Bertina and Brockway—Academy, Buffalo, N. Y.
Bertram, Robert H.—Pantages', Seattle, Wash.
Beverly and West—O. H., Corry, Pa., 17-19, O. H., Olean, N. Y., 20-22.
Bijou Comedy Trio—Gaiety, Indianapolis, Ind.
Bimboa, The—Maj., Houston, Tex.
Bimm, Bomm, B-r-r-r—Proctor's, Albany, N. Y.
Bison City Quartette—Grand, Indianapolis, Ind.
Black, Violet—Maj., Milwaukee, Wis., Maj., Lincoln, Neb., 24-29.
Blessings, The—Forest Park, St. Louis.
Blondell, Ed.—American, N. Y. C.
Bob and Tip—Bijou, Lansing, Mich.
Bootblack Quartette—Henderson's, Coney Island.
Borani and Nevarro—Maj., Chgo.
Boulden and Quinn—Bijou, Atlanta, Ga.
Bowen Bros.—Pantage's, 'Frisco.
Bowers, Walters and Crooker—Temple, Ft. Wayne, Ind.
Braggins, Nellie—Forest Park, St. Louis.
Brantz, Selma—Orph., Minneapolis, Minn.
Breen, Harry—Keith's, Cleveland, O.
Brenon, Herbert, and Helen Downing—Grand, Vancouver, B. C., Grand, Tacoma, 24-29.
Bristol's Ponies—Orph., Atlanta, Ga.
Brittons, The—Shea's, Toronto, Can.
Brown and Hodges—Lyric, Danville, Ill.
Brown and Nevarro—Temple, Detroit, Mich.
Browne, Harry—Hopkins', Louisville, Ky.
Browning and Keller—Maj., Denver, Colo.
Bruening, Nell—Family, Detroit, Mich.
Buckley, Laura—Maj., Milwaukee, Wis.
Buckley, Madeline—Scenic Temple, Prov.
Bulger, Harry—Keith's, Phila.
Burbank, Maude—Lyric, Jamestown, N. Y.
Burgomaster's Dream—Spokane, Wash., 24-29.
Burt, Mr. and Mrs. Wm. P.—Bijou, Fall River, Mass.
Burton, John and Lottie—Orph., Mansfield, O.
Bush and Peyser—Alpha, Erie, Pa.
Butler and Bassett—Shea's, Buffalo, N. Y.
Byrne, Golson, Players—Cycle Park, Dallas, Tex.
Byron and Langdon—Bennett's, Montreal, Can.
CAMPBELL, EMERIN, AND AUBREY YATES—Bennett's, Ottawa, Can., Bennett's, Montreal, 24-29.
Carbrey Bros.—Orph., Bklyn.
Cardownie Sisters—Howard, Boston.
Caron and Farnum—Fontaine Ferry, Louisville, Ky.
Carroll and Cooke—American, N. Y. C.
Carr Trio—Maj., Galveston, Tex.
Carson and Willard—Maj., Milwaukee.
Carter and Waters—Poli's, Wilkes-Barre, Pa.
Case, Charlie—Alhambra, N. Y. C.
Caswell and Arnold—Orph., Boston.
Chameroys, The—Duval, Jacksonville, Fla.
Chanti—Palace, Cork, Ireland, 17-22.
Chappelle, Marie—Lyric, Chattanooga, Tenn.
Chester and Grace—Maj., Ft. Worth, Tex.
Chinko—Columbia, St. Louis.
Chip, Sam, and Mary Marble—Grand, Indianapolis, Ind.
Circumstantial Evidence—Cook's, Rochester, N. Y.
Clemenso Bros.—American, N. Y. C.
Cleopatra Dance—Stockton, Cal., Vallejo, 24-29.
Clermont, Jean—Orph., Bklyn.
Clif, Laddie—Orph., Butte, Mont., 24-29.
Clifford, Billy—American, Chgo.
Clio—Maj., Detroit, Mich.
Clipper Comedy Quartette—Forest Park, St. Louis.

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Gilbert, Mr. and Mrs. Frank—Columbia, St. Louis.
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Gilbert, Will—Bijou, Superior, Wis.
Gilbert, Will—Bijou, Winnipeg, Can.
Gilbert, Will—Temple, Detroit, Mich.
Gilbert, Will—Temple, Rochester, N. Y.
Gilbert, Will—Temple, Toronto, Can.
Gilbert, Will—Temple, Washington.
GILBERT, WILL H., AND BLANCHE DAYNE—Keith's, Phila., 24-29. 81st St., N. Y. C.
Gillen, Ella—Star, Chgo.
Gilmore, Fitz—Grand, O.
Gilroy, Jack—Bijou, Milwaukee, Wis.
Girard, Ed. Family—Bijou, Bay City, Mich.
Girlie Trio—Temple, Detroit, Mich.
Gleason and Houlihan—Crystal, Middletown, Pa.
Gliss, Samuel J.—Proctor's, Newark, N. J.
Glocker, Master—Keith's, Phila.
Glocker, Master—Grand, Pittsburgh.
Glose, Bert—Temple, Providence, R. I.
Glose and Goslar—Star, Harrisburg, Pa.
Golf's Country Club—Shea's, Buffalo, Hipp., 17-22. Pavilion, New Castle, 24-29, Hipp., Richmond, 31-June 5.
Dolye, The—Proctor's, Newark, N. J.
Gonyer, Mr. and Mrs. Stuart—Young's Pier, Atlantic City, N. J.
Gordon, Edwards—Proctor's, Newark, N. J.
Gordon, Jack—Fall's, New Haven, Conn.
Gordon, Mark and Laura—Park, Livingston, Mont.
Gordon and Cooper—Bijou, Detroit, Mich.
Gore, Carlos—Bijou, Duluth, Minn.
De Gravet and Gordon—Family, Detroit, Mich.
De Haven and Nelson—Orph., Seattle, Wash.
De Lemos, Mlle. Eddie—Orph., Oakland, Cal.
De Onzo Bros.—Her Majesty's, Walsall, Eng., 17-22. Empire, Nottingham, 24-29, Empire, Edinburgh, Scot., 31-June 5.
De Rose and Ledoux—Grand, Syracuse, N. Y.
De Vry and Dayton Sisters—Maj., Evansville, Ind.
Dehaven, Emily, Trio—Hammerstein's, N. Y. C.
Delmore and Lee—Plaza, N. Y. C.
Demond, Bob, Trio—Middletown, O., Louisville, Ky., 24-29.
Derricks Bros.—Orph., Denver, Col.
Dillon, James—Shea's, Toronto, Can.
Dills and Templeton—Keith's, Prov.
DIMITRY SISTERS—Shea's, Toronto, Can.
Dobson, Angela—Orph., Oakland, Cal., 17-29.
Donald and Carson—Orph., Los Angeles, Cal.
Donovan and Arnold—Maryland, Balto.
Dorldons, Four—Pantages', Los Angeles, Cal.
Dorsch and Russell—Main St., Peoria, Ill.
Dougherty, Hughey—Luna Park, Washington.
Drew, Dorothy—Orph., Portland, Ore., Orph., Salt Lake City, U., 24-29.
Drew, Lowell E.—Bijou, Saginaw, Mich.
Duff and Walsh—Bell, Oakland, Cal.
Duncands, Three—Plaza, N. Y. C.
Dunbar's Circus—Bijou, Superior, Wis.
Dunbars, Casting—Orph., Salt Lake City, U.
Duncan, A. O.—Temple, Detroit, Mich.
Dunedin Troupe—Maryland, Balto.
Dunlap, Adeline, and Frank McCormack—Orph., Los Angeles, Cal.
Dunlap's Horses—Henderson's, Coney Island.
Dunmore, Evelean—Maj., Kalamazoo, Mich.
Dunn, Arthur, and Marie Glaster—Columbia, St. Louis.
Dupille, Ernest A.—Vaudeville, Newport News, Va., Vaudeville, Washington, 24-29.
Dugan and Hallman—Jefferson, Jefferson City, Mo.
Edwards, Gus—Hammerstein's, N. Y. C.
Edwards' School Boys and Girls—Keith's, Cleveland O.
Elinore Sisters—Colonial, N. Y. C.
Elite Musical Four—Grand, Portland, Ore.
Ellis, Nowlin, Troupe—Orph., Spokane, Wash.
Eltinge, Julian—Fulton, Brooklyn.
Ely, J. Frank—Shea's, Toronto, Can.
Emery, Edwin T.—Los Angeles, Cal., Oakland, Cal., 24-29.
Emmett, Grace—Alhambra, N. Y. C., Orph., Bklyn., 24-29.
Empire Comedy Four—Keith's, Phila.
English Belles—Family, Fargo, N. D.
Ernesto Sisters—Columbia, St. Louis.
Esmeralda Sisters—Hansa, Hamburg, Germany, 1-31.
Evans and Lee—Chase's, Washington.
Evans, Chas. E.—Hammerstein's, N. Y. C.
Evers, Geo.—Fairbank's, Springfield, O., Victoria, Dayton, 24-29.
Farrell and Taylor—Maj., Chgo.
Faust Bros.—Star, Seattle, Wash.
Fay, Eva—Grand, Indianapolis, Ind.
Fay, Kitty—Indianapolis, Ind., Paris, Ill., 24-29.
Fiddler and Shelton—Grand, Pittsburgh.
Fields, Will H.—Princess, Minneapolis, Minn.
FIELDS, W. C.—Coliseum, London, May 24—indefinite.
Fischer and Burkhart—Plaza, N. Y. C.
FISHER, MR. AND MRS. PERKINS—Grand, Syracuse, N. Y.
Fitzgerald, H. V.—Scenic Temple, Prov.
Fitzgerald and Wilson—Bijou, Orange, N. J.
Flynn, Earl—Main St., Peoria, Ill.
Fogarty, Frank—Orph., Los Angeles, Cal.
Follett, Lonnie—Salem, Salem, Mass.
Foster, Ed.—American, N. Y. C.
Fowler, Bertie—Forest Park, St. Louis.
Fox, Will H.—Bennett's, Montreal, Can.
Foy, Eddie—American, N. Y. C.
Franklin, Irene—K. and P. 5th Ave., N. Y. C.
Frederick, Helen—Orph., Denver, Col.
Frederick and Kirkwood—Bijou, La Crosse, Wis.
Freeman, Maurice—Keith's, Cleveland, O.
Frevolt, Fred—O. H., Warren, Pa., Harris, Detroit, 24-29.
Friganza, Trixie—Temple, Detroit, Mich.
Frobel and Ruge—Grand, Indianapolis, Ind.
Frosini—Keith's, Boston.
Gallimore, Arthur, Trio—Hippodrome, Bolferham, Eng., 17-22, Queen's, Leeds, 24-29, Palace, Dundee, Scotland, June 7-12, Pavilion, Glasgow, 14-19.
Gardiner and Revere—West End Park, New Orleans.
Gardner, West and Sunshine—Henderson's, Coney Island.
Georgia Campers—Washington Park, Bayonne, N. J.
Gillingwater, Claude—Orph., Portland, Ore., Orph., 'Frisco, 24-29.
Gilroy, Haynes and Montgomery—Bijou, Battle Creek Mich.
Girdeller, Earl—Bijou, Milwaukee, Wis.
Gladstone, Lotta—Columbia, St. Louis.
Glendower and Manion—Bijou, Duluth, Minn.
Glose, Augusta—Shea's, Toronto, Can., Keith's, Prov., 24-29.
Golden and Hughes—Maj., Johnstown, Pa.
Golden, Sam—Howard, Boston.
Goldsmith and Hoppe—Orph., Minneapolis, Minn.
Gordon, Cliff—Plaza, N. Y. C.
Gordon and Eldrid—Temple, Detroit, Mich., Cook's, Rochester, N. Y., 24-29.
Gordon and Marx—Orph., Los Angeles, Cal.
Goyt Trio—Lakeside Park, Akron, O.
Granville, V. L.—Bell, Oakland, Cal.
Gray and Graham—Maj., Chgo., 17-29.
Greely, Tom—German Village, Columbus, O.
Gregory, Frank L.—Empire, Leicester Sq., Eng., 10-31, Tivoli, Copenhagen, Denmark, June 1-30.
Grey and Milner—Proctor's, Albany, N. Y.
Griff—Orph., Bklyn.
Grimes, Tom and Gertie—Bijou, Knoxville, Tenn.
Grimm and Satchell—Maj., Lincoln, Neb.
Hackett, James K., and E. M. Holland—Plaza, N. Y. C., American, Chgo., 24-29.
Halliday and Curley—Fulton, Bklyn.
Hamilins, The—Orph., Portland, Ore.
Hamlin and Lyle—Odeon, Clarksburg, W. Va., Lyric, Uniontown, Pa., 24-29.
Hanson, Digga and Burns—Bijou, Dubuque, Ia.
Harmonists, Four—Temple, Detroit, Mich.
Harris, Charlie—Columbia, St. Louis.
Harris, Willie—Maj., Dallas, Tex.
Hasty, Charles—Indianapolis, Ind.
Haskell, Loney—Orph., Denver, Colo., 17-29.
Hawaiian Trio—Keith's, Boston.
Hayward, Harry—Maj., Ft. Worth, Tex., Maj., Dallas, 24-29.
Hearn and Rutter—Crystal, Pueblo, Colo.
Hebert and Brown—Hippodrome, Lexington, Ky., Lakeside Park, Akron, O., 24-29.
Hefron, Tom—Orph., Evansville, Ind.
Hickman and Wills—Lyric, Binghamton, N. Y.
Hill and Whitaker—Empire, Manchester, Eng., 17-22, Empire, Liverpool, 24-29, Empire, Sheffield, 31-June 5, Empire, Hull, 7-12.
Hill and Sylvianny—Orph., Boston.
Hilton, Lew—Hathaway's, Brockton, Mass.
Hodges and Darrell—Maj., Dallas, Tex.
Hoey and Lee—Keith's, Phila.
Holdsworths, The—Electric Park, Hot Springs, Ark., Auditorium Park, Eureka Springs, 24-29.
Holland, Dot—Hopkins', Louisville, Ky.
Holland and Webb—Lyric, Binghamton, N. Y.
Holman, Harry—Davidson, Moncton, N. B., Acker's, Halifax, N. S., 24-29.
Holt, Edwin—Colonial, N. Y. C.
Hopper, Edna Wallace—Maj., Chgo.
Howard Bros.—Maj., Milwaukee, Wis., Maj., Chgo., 24-29.
Howard, S.—Star, Muncie, Ind.
Howard and Howard—Keith's, Portland, Me.
Hufford and Chain—Ironton, O.
Hughes, Johnny J., and Mazie—Orph., Seattle, Wash.
Hugo, Great—Maj., Ft. Worth, Tex.
Hughes, Florence—Maj., St. Paul, Minn.
Hughes, Musical Trio—Grand, Indianapolis, Ind.
Hulbert, Laura—Middletown, O., 17-19, Richmond, Ind., 20-22.
Hurst, Minna K.—American, N. Y. C.
Irwin, Jack—Family, Lafayette, Ind.
Jeffries, Jas. J.—American, Chgo.
James, Ada—Crystal, Milwaukee, Wis.
Jennings and Renfrew—Proctor's, Albany, N. Y.
Jewell's Manikins—Maj., Milwaukee, Wis.
Johnson, Carroll—Keith's, Portland, Me.
Jordans, Jumping—American, Chgo.
Julius and Lyon—Walker, Champaign, Ill.
Juliet—Orph., Boston.
Junior Mr.—Grand, Pittsburgh.
Kaiser and Rowe—Temple, Detroit, Mich.
Kama Kirbi Troupe—Crystal, Milwaukee, Wis.
Kane, Leonard—Empire, Colorado Springs, Col.
Kauffman, Minnie—Columbia, St. Louis.
Kauffman Bros.—K. and P. 5th Ave., N. Y. C.
Kellam, Lee J.—Maj., St. Paul, Minn.
Kellerman, Annette—Maryland, Balto.
Kennedy and Peltier—Orph., Newark, O.
Kennedy and Rooney—Proctor's, Newark, N. J.
Kennette and Patterson—Howard, Boston.
Kenney and Hollis—Orph., Boston.
Kenton, Dorothy—Deutches, Munich, Bavaria, 1-30.
Kettler, Joseph—Crystal, Milwaukee, Wis.
Kidder and Elliot—Maj., Houston, Tex.
King, Marie—Pantages' Perry, Louisville, 24-29.
King, Chas. and Nellie—American, N. Y. C.
Kirk, Arthur H.—Maj., St. Paul, Minn.
Kitabansel Troupe—Temple, Detroit, Mich.
Klein, Otto Bros. and Nicholas—Henderson's, Coney Island.
Klein, Manuel—Maryland, Balto.
Kleist, Paul—Hammerstein's, N. Y. C.
Knight, Harlan—Fall's, New Haven, Conn.
Knight Bros. and Sawtelle—Orph., Oakland, Cal.
Kohler Trio—Fulton, Bklyn.
Kramer, Bessie, Trio—Pantages', Tribune.
Kramer and Gamble—Family, Muscatine, Ia.
Kramer and Sheely—Maj., Milwaukee, Wis.
Krause Bros.—Bijou, Atlanta, Ga.
Kratons, The—Empire, Manchester, Eng., 17-22, Empire, Bradford, 24-29, Empire, Hull, 31-June 5, Empire, Birmingham, 7-12.
La Dells, Four—Maj., Evansville, Ind.
La Lois, Hilton—Orph., Spokane, Wash., Orph., Seattle, 24-29.
La Mare Bros.—Fulton, Bklyn.
Lambert, Maud—American, Chgo.
La Mothe Trio—Maj., Birmingham, Ala.
Lanction and Lucier—Forest Park, St. Louis.
LASKY'S AT THE WALDORF—Colonial, N. Y. C.
Lasky's At the Country Club—Alhambra, N. Y. C.
Lasky's Love Waltz—K. and P. 5th Ave., N. Y. C.
Lasky's Pipesphiends—Keith's, Boston.
Latina, Mlle.—Orph., Seattle, Wash.
La Tour, Irene—Keith's, Cleveland, O.
La Valle, The—Palace, Cork, Ireland, 17-22, Grand, Oldham, Eng., 24-29, Hippo., Darlington, 31-June 5, Alcazar d'Ete, Paris, 7-12.
Laughing Horse—Kenney's, N. Y. C.
Lavelle and Grant—American, N. Y. C.
Lavetta and Lamson—German Village, Columbus, O.
Lawrence and Arnuman—Paducah, Ky.
Lawrence, Russell and Edwards—Hopkins', Louisville.
Le Clair, Harry—Grand, Portland, Ore.
Le Claire, Gertie—Fulton, Bklyn.
Le Croix, Paul—Keith's, Phila.
Le Dent, Frank—Orph., Spokane, Wash., Orph., Seattle, 24-29.
Leanders, The—Henderson's, Coney Island.
Lee, Henry—Fulton, Bklyn.
Leeds and Le Mar—Proctor's, Newark, N. J.
Leflingwell, Nat—Gaiety, Springfield, Ill.
Lennon, Herbert Bert—Maj., Houston, Tex.
Leonard, Eddie, and Gordon Bros.—Maj., Chgo.
Leonard and Drake—Henderson's, Coney Island.
Leonard, Gus—Maj., Birmingham, Ala.
Leonse—Maj., Detroit, Mich.
Leslie, Bert—Colonial, N. Y. C., Hammerstein's, 24-29.
Lester, Great—K. and P. 5th Ave., N. Y. C.
Lewis and Harr—Columbus, O.
Linton and Lawrence—Orph., Bklyn.
Linton, Tom—Bijou, Superior, Wis.
Livingston, David—Victoria, Wheeling, W. Va.
Londe and Tilly—Orph., Minneapolis, Minn.
Loos Bros.—Grand, Cleveland, O.
Loraine, Oscar—Empire, Leicester Square, Eng., April 19-May 29.
Lortimer, Jack—American, N. Y. C.
Mack, J. C.—Keeney's, N. Y. C.
Mack, Robt.—Orph., Spokane, Wash.
Mack and Marcus—Grand, Indianapolis, Ind.
Mackin and Wilson—Orph., Mansfield, O.
Mahr, Agnes—Orph., Minneapolis, Minn.
Makarenko Troupe—Washington, Spokane, Wash.
Malvern Troupe—Luna Park, Washington.
Mann and Franks—Star, Seattle, Wash.
Mantell's Marionettes—Bijou, Aberdeen, S. D.
Marlowe and Plunkett—Orph., Zanesville, O.
Martin Bros.—Orph., Boston.
Martinette and Sylvester—Empire, London, Eng., 3-29, Marigny, Paris, France, June 1-July 10.
Mathieus, Juggling—Grand, Montgomery, Ala.
Mascagnis, The—Maj., Galveston, Tex.
Maxim's Models—White City, Chgo.
Maynard, Lillian—Grand, Cleveland, O.
McConnell Sisters—Alhambra, Milwaukee, Wis.
McConnell and Simpson—Colonial, N. Y. C., 24-29.
McDowell, John and Alice—Arcade, Toledo, O.
McFarland and Murray—Crystal, Milwaukee, Wis.
McGrath and Yeoman—Bijou, Orange, N. J.
McKay and Cantwell—Colonial, N. Y. C.
McLaughlin Bros.—Family, Detroit, Mich.
McNish and Penfold—Temple, Grand Rapids, Mich.
McPhee and Hill—Cook's, Rochester, N. Y.
Meeh Trio—Bell, Oakland, Cal.
Melnotte Twins and Clay Smith—Orph., Oakland, Cal., 17-29.
Melville and Higgins—Proctor's, Albany, N. Y.
Memphis Students, Three—Grand, Cleveland, O.
Meyer, Hyman—Chase's, Washington.
Milch Sisters—Columbia, St. Louis.
Miller, Juggling—Family, Detroit, Mich.
Miller, Louis E.—O. H., Augusta, Ga.
Mine, Monie—Bennett's, Montreal, Can.
Millman Trio—Keith's, Cleveland.
Mitchell, Cora Lawton—Crystal, Anderson, Ind.
Moneta Five—National, 'Frisco.
Montgomery and Moore—Colonial, N. Y. C.
Monroe and Mack—Shea's, Toronto, Can.
Moore, Geo. Austin—Fontaine Ferry, Louisville, Ky.
Moore, Prof.—Bijou, Milwaukee.
Morrell, Frank—Maryland, Balto.
Morris and Morton—Hammerstein's, N. Y. C.
Mortimer, Lillian—Orph., Oakland, Cal.
Mortlock, Alice—Maj., Little Rock, Ark., Maj., Ft. Worth, Tex.
Morton, Jewell, Troupe—Keith's, Phila.
Motogirl—Hansa, Hamburg, 10-31, Empire, Hull, Eng., June 7-12.
Motoring—Colonial, N. Y. C.
Musketeers, Three—Henderson's, Coney Island.
Mullen and Corelli—Grand, Pittsburgh.
Murray, Elizabeth—Orph., Spokane, Wash., Orph., Seattle, 24-29.
Nawn, Mr. and Mrs. Tom—Orph., Salt Lake City, U.
Neff and Starr—Maj., Birmingham, Ala.
Nelson, Florence—German Village, Columbus, O.
Nelson and Otto—Keith's, Cleveland, O., Cook's, Rochester, N. Y., 24-29.
Nice, Emily—Howard, Boston.
Niblo's Birds—London, Shoreditch, Eng., 17-22, Collins', Islington, 24-29, Empire, Middleborough June 7-12.
Niemeyer, Joe—Maj., Ft. Worth, Tex.
Night with the Poets—Grand, Pittsburgh.
Nonette—Chase's, Washington.
Norton and Russell—Bell, Oakland, Cal.
Novelty Dancing Four—Orph., Seattle, Wash.
O'Brien and Havel—Proctor's, Albany, N. Y.
O'Day, Ida—Keith's, Prov.
Odell, Maud—Fulton, Bklyn.
Odell, Jack, and Grace Gilmore—Lyric, Des Moines, Ia.
Onlaw, Gus, Trio—Proctor's, Newark, N. J.
Orana, Four—Maj., Cedar Rapids, Ia.
Otis, Elita Proctor—Maj, Milwaukee, Wis.
Orpheus Comedy Four—Pantages', Sacramento, Cal.
Panfser, Willie—Shea's, Toronto, Can.
Pauline—Orph., Bklyn.
Pellaton and Foran—Orph., Seattle, Wash.
Petching Bros.—Bijou, Decatur, Ill.
Phillips, Mondane—O. H., Ann Arbor, Mich., 17-22.
Piquays, The—Cook's, Rochester, N. Y.
Pissluttis, The—Keith's, Boston.
Poiriers, The—Maj., Dallas, Tex.
Poloff Sisters—Henderson's, Coney Island.
Potts, Ermie and Mildred—Temple, Grand Rapids, Mich.
Prescelle—Poll's, New Haven, Conn.
Primrose Quartette—Family, Davenport, Ia.
Quick, Mr.—Cook's, Rochester, N. Y.
Rae and Branche—Bijou, Winnipeg, Can.
Rappo Sisters—American, Chgo.
Raymond, Fredericks—Forest Park, St. Louis.
Raymond, Ruby—Columbia, Bklyn.
Raymond and Caverly—Cook's, Rochester, N. Y.
Ready, Geo.—Orph., Spokane, Wash.
Reed, Dorothy—Howard, Boston.
Reed and Earl—Orph., Delaware, O.
Reid Sisters—Plaza, N. Y. C.
Remington, Mayme—American, Chgo.
Reynolds and Donegan—Hammerstein's, N. Y. C.
Rialto Quartette—Bijou, Flint, Mich.
Rianos, Four—Grand, Pittsburgh.
Rich, Duo—Crystal, St. Joseph, Mo.
Ringling, Max—Bijou, Orange, N. J.
Ritter, Max, and Grace Foster—Bolton, Eng., 17-22, Swindon, 24-29, Ilford, 31-June 5, Glasgow, Scot., 7-12.
Rinaldo—American, N. Y. C.
Roberts, Hayes and Roberts—Grand, Indianapolis, Ind.
Rockway and Conway—Orph., Portland, Ore.
Rogers, Will—Orph., Salt Lake City, U., 24-29.
Rogers and Mackintosh—Duval, Jacksonville, Fla.
Roberts, Hayes and Roberts—Maj., Milwaukee, Wis.
ROLFE'S COLONIAL SEPTETTE—Empire, Hull, Eng., 17-22, Walsall, 24-29, Bradford, 31-June 5.
Rolfe's Fun in a Boarding House—Proctor's, Newark, N. J., Keith's, Phila., 24-29.
Rolfe's Six Little Girls and a Teddy Bear—Temple, Grand Rapids, Mich., Temple, Ft. Wayne, Ind., 24-29.
Rolly's Johnny Hyde and Cohen—Shea, Buffalo, 17-22, Empire, Cleveland, 24-29, Hipp., Youngstown, 31-June 5.
Rolly's Tea Party—Empire, Pittsburgh, 17-22, Empire, Cleveland, 24-29, Hipp., Manchester, Eng., 31-June 5.
Romanoffs, The—Grand, Augusta, Ga.
Rooney Queen Co.—Shea's, Toronto, Can., Temple, Detroit, Mich., 24-29.
Rooney, Pat—Bennett's, Montreal, Can.
Rosaires, The—Bijou, Decatur, Ill.
Rosbys—American, Chgo.
Rowley, Sam—Maj., St. Paul, Minn.
Russell, Nick and Lib—Temple, Ft. Wayne, Ind.
Russell, Trula Wallace—Temple, Detroit, Mich.
Russell and Church—Bijou, Lansing, Mich.
Rutledge and Flatbush—Bijou, Battle Creek, Mich.
RYAN, THOMAS J., AND MARY HAYDEN—Keith's, Cleveland, O.
Ryan and White—Alhambra, N. Y. C.
Sale, Chic—Maj., Detroit, Mich.
Sanford, Jere—Bijou, Winnipeg, Can., Bijou, Duluth, Minn., 24-29.
Savoy and Kovoy—Germania Village, Columbus, O.
Schilling's Venus—Maj., Chgo.
Schlind and Grovini—Keith's, Boston.
Seaman, Chas. F.—Lyric, Rochester, N. Y., Shea's, Buffalo, N. Y., 24-29.
Seven and Warren—American, Chgo.
Shewbrook and Berry—Henderson's, Coney Island.
Sidney, Arthur Bijou, Milwaukee, Wis.
Simms, Willard—K. and P. 5th Ave., N. Y. C.
Simpson, Cheridah—Orph., Seattle, Wash., Orph., Portland, Ore., 24-29.
Sisney's Dog and Cat Pantomime—Follies Bergere, Mexico City, Mex., indefinite.
Slums of London—Orph., Boston.
Song Contest—Orph., Boston.
Seaman, Fred—Proctor's, Newark, N. J.
Stafford, Frank, and Marie Stone—Poll's, Hartford, Conn.
Stanley, Edmund—Maryland, Balto.
Stevens, Edwin—Keith's, Phila.
Stewart, Raymond and Lewis—Luna Park, Washington.
Stoddards, The—Earl, Pueblo, Colo.
Stutzman and May—Howard, Boston.
Sullivan and Pasquelena—Orph., Butte, Mont., Orph., Spokane, Wash., 24-29.
Sully and Phelps—O. H., Lewiston, N. Y.
Sunny South—Orph., 'Frisco, 24-29.
Susanna, Princess—Proctor's, Albany, N. Y.
Sutcliffe Troupe—Keith's, Portland, Me., Her Majesty's, Walsall, Eng., June 7-12, Empire, Coventry, 14-19, Empire, Birmingham, 21-26.
Sabel, Josephine—Folies Marigny, Paris, France, June 1-30.
Tangley, Pearl—Columbia, Bklyn.
Tanguay, Eva—Orph., Bklyn.
Taylor, Eva—Chase's, Washington.
Taylor, Mae—Maj., Ft. Worth, Tex., Maj., Dallas, 24-29.
Tempest, Florence—Keith's, Phila.
Temple, June—Scenic Temple, Prov.
Thardo, Claude—Maj., Little Rock, Ark.
Thompson and Carter—Howard, Boston.
Thor, Musical—Lyric, Atlanta, Ga.
Thornton, George A.—Bennett's, Montreal, Can.
Tilton, Lucile—Palace, Cork, Ireland, 17-22, Grand, Oldham, Eng., 24-29, Hippo., Darlington, 31-June 5, Alcazar Dete, Paris, France, 7-12.
Topack and Wells—Luna Park, Washington.
Toye—Plaza, N. Y. C.
Truesdale, Howard—Maj., Chgo.
Tsuda, Harry—Orph., St. Paul, Minn.
Turner, Bert—Bijou, Superior, Wis.
Vagrants, Three—Henderson's, Coney Island.
Valdare, Bessie, Troupe—Colonial, N. Y. C.
Valeska, Mlle.—Luna Park, Washington.
Van, Chas. and Fannie—Alhambra, N. Y. C.
Van, Billy—Orph., Portland, Ore.
Van Hoven—Hopkins', Louisville, Ky.
Van's Imperial Minstrels—Family, Davenport, Ia.
Veronica and Huri Falls—Alhambra, N. Y. C.
Visions of Eden—Keith's, Cleveland, O.
Vivians, Two—Bijou, Bayonne, N. J.
Volta—Chase's, Washington.
Walker, Mae Sturgis—Maryland, Balto.
Walthour Trio—Bijou, Orange, N. J.
Ward and Curran—Alhambra, N. Y. C.
Warren and Blanchard—Maj., Galveston, Tex.
Waters, Tom—Orph., St. Paul, Minn.
Watson, Fred, and Morrissey Sisters—Grand, Pittsburgh.
Wayne, Ethel—Bennett's, Montreal, Can.
Webb, Harry L.—West End Park, New Orleans, La.
Webb, Romaine, Troupe—Henderson's, Coney Island.
Welch, Ben—Hammerstein's, N. Y. C.
Welch, Healy and Montrose—Bijou, Jackson, Mich.
Wentworth, Vesta and Teddy—Crystal, Denver, Col., 24-29.
Werden, W. L.—Thalia, Chgo.—indefinite.
Whipple, Waldo—Theatorium, Galveston, Tex., Lyric, Beaumont, Tex., 24-29.
White, Clayton, and Marie Stuart—Orph., Bklyn.
Whitehead and Grierson—Maj., Galveston, Tex.
Whitely and Beel—Keeney's, N. Y. C.
White and Sanford—Family, Braddock, Pa.
Whitelaw, Arthur—Keith's, Cleveland, O.
Whitman, Frank—Orph., Seattle, Wash., Orph., Portland Ore., 24-29.
Wilder, Marshall P.—Orph., Salt Lake City, U., Orph., Denver, Col., 24-29.
Williams, Bert—Hammerstein's, N. Y. C.
Williams and Gordon—Lyceum, Cinti.
Wilmerding Trio—American, N. Y. C.
Wills, Nat M.—Chase's, Washington.
Wilson, Florence—Grand, Indianapolis, Ind.
Wilson and Franklyn—Plaza, N. Y. C.
Wilson, Jack—Keith's, Boston.
Wilson, Tony and Heloise—Shea's, Toronto, Can.
Wildmeroff, Princess—Family, Detroit, Mich.
Wood Bros.—Poll's, Wilkes-Barre, Pa.
Wood, Geo. H.—Keith's, Boston.
Wood, Milt—Colonial, N. Y. C.
Woods and Kilduff—Avenue, Louisville, Ky.
Work and Ower—Keith's, Boston.
WORLD, JOHN W., AND MINDELL KINGSTON—Grand, Pittsburgh.
Wormwood's Dogs—Proctor's, Albany, Shea's, Buffalo, 24-29.
Worth and Delmar—Bijou, Atlanta, Ga.
Wynne and Lewis—Hammerstein's, N. Y. C.
Young, De Witt and Sister—Polly, Oklahoma City, Okla.
Young, Ollie, and Brothers—Orph., Butte, Mont., 24-29.
Zada, Ali—Maj., Detroit, Mich.
ZANCIGS, THE—356 West 145th St., N. Y. C., 'Phone 900 Audubon.
Zarell and Vernon—Budapest, Hungary, June 1-30.
Zech and Zech—Family, Helena, Mont.

VAUDEVILLE JOTTINGS.

James J. Corbett opened yesterday, May 17, at the Orpheum, Boston, and will continue on the Morris time until he sails for England.

George E. O'Brien has taken the place of A. G. Goldberg in the position of European agent for William Morris, Inc.

Carter De Haven announces that he will open in his new act at Ingersoll Park, Des Moines, Iowa, May 30. He will be supported by Leona Pam and Lillian Rose. Flora Parker (Mrs. De Haven) has been ordered by her physician to retire from the stage temporarily.

Martin Beck announces that the Orpheum circuit will have a new theatre next season at Lincoln, Neb. Winnipeg and Duluth are also scheduled to have Orpheum theatres.

Julius Steger has signed a two years' contract for time over the Allied Vaudeville circuits, which will include the U. B. O. and the Orpheum time.

Joseph E. Howard has signed to play a leading part with the Western Blue Mouse co., in which his wife, Mabel Barrison, is featured.

Carrie De Mar (Mrs. Joe Hart) is endeavoring to found an International Actors' Society. Miss De Mar believes that such an organization would be of immense benefit to all American players appearing in Europe or elsewhere, as well as assisting foreign actors playing over here.

Arthur R. Wilbur, vaudeville promoter and actor, it is reported, has filed a petition in bankruptcy at Buffalo, N. Y., with debts in the neighborhood of $42,000, it is announced.

Lamberti, the Italian musical impersonator, is now playing the Bijou Circuit. He played New Brunswick last week and made his usual big hit.

Pearl Tangley, the Egyptian mentalist, reports that she is meeting with big success everywhere, recently breaking all records in all houses of the Casino Circuit. She has added three Egyptian drops to her act, and her act is original in every detail, using no pads, codes, etc. At Titusville, Pa., Mr. Caldwell, editor of the "Herald," examined all settings with a view of exposing her, but left the stage guessing. She invited the most rigid examinations. She is appearing at the Columbia Theatre, Brooklyn, this week. Manager M. S. Epstin is convinced he has a new vaudeville novelty, a feature with a vaudeville future of promise. Several of Miss Tangley's feats are quite remarkable.

Business has been increasing so rapidly with the Prudential Vaudeville Exchange that W. S. Cleveland, the proprietor, has been obliged to add two more rooms to his suite of offices on the fifth floor of the Knickerbocker Theatre Building Annex. The agency now has five rooms and these are none too many, judging from the way they are constantly crowded by managers and vaudeville artists. Mr. Cleveland states that the list of parks, fairs and regular vaudeville houses for which he is booking is showing steady growth, far beyond his expectations a few months ago. Coincident with the increase in managers for whom the exchange books, there is a corresponding increase in the number and quality of the acts seeking employment through this agency. "It pays," said Mr. Cleveland, "to play fair with both manager and performer."

Blanche Ring, Charles J. Ross, and Will Dillon were in last Tuesday night's audience at the Lincoln Square to see Follies of the Day.

At the professional matinee of Thurston, the magician, given at the Yorkville Theatre, Thursday, April 13, Mildred and Rouclere appeared in their new mind reading act, Mildredium, and were immediately engaged by Manager Deckstader through their representative, Alf T. Wilton, for the week of May 17 at Wilmington, Del. Kellar, who witnessed the act, declared it to be the most wonderful mental act he ever saw.

Joe Keaton, with the entire flock of Keatons from Buster to Louise, not forgetting Ma, will spend the Summer at their camp at Lake Michigan Park, near Muskegon, Mich. Their address will be Bull Head, Pasco, Muskegon, Mich.

Tom Waters writes that he will close his season on May 31, when he will return to New York. He expects to sail for Europe in June. He has twenty-six weeks on the Orpheum circuit next season, beginning Aug. 14, at Butte, Mont., as headliner. This week he is in St. Paul, Minn.

William Hammerstein announces that he will have six "imported" English barmaids to serve liquid refreshments on the roof of the Victoria this Summer.

Doc Livingston will again be in charge of the publicity office at Luna Park this season.

Ruby Raymond has just closed a tour of forty weeks on the United time, and will open her Orpheum time July 5. James M. Hughes and James A. Graham will continue with her in the sketch, Street Urchins, and The Amateur Contest.

Lillian Mortimer and her players have been meeting with remarkable success over the Orpheum circuit this season. Miss Mortimer has been presenting her own playlet, Po' White Trash Jinny, and both press and public have united in their praise of the sketch, the author-player and her supporting co., which includes William Wilson, James Keenan, Norman R. Field, Eloise Clement, and John Rose.

VAUDEVILLE.

Lillian Mortimer

STILL THE LEADER OF THE BIG HITS

This Bill is the Second Week of the Beautiful New

Orpheum

Week Sunday Matinee APRIL 25th, 1909 - Matinee Every Day

LILLIAN MORTIMER
AND HER PLAYERS
In Her Own Playlet of Southern Life
"PO' WHITE TRASH JINNY"

4 SISTERS AMATIS 4
KARINE, GISELA, BERTHA, VALERIE
European Piano Virtuosos and Vocalists

KNIGHT BROS. AND SAWTELLE
CLEVER CHARACTER IMPERSONATIONS & EXCENTRIC DANCING

GRIGOLATTI'S FAMOUS
AERIAL BALLET
Introducing the Latest Flying Novelty
"BUTTERFLIES AND DOVES"

MARGARET MOFFAT & CO.
PRESENTING
"AWAKE AT THE SWITCH"
A COMEDY SKIT BY SEWELL COLLINS

PAUL SANDOR'S
MINIATURE CIRQUE
Vaudeville's Most Unique Equine and Ventriloquial Novelty

ARCADIA
MUSIC AND SONG

LAST WEEK—GREAT COMEDY HIT
FRANK FOGARTY
"THE DUBLIN MINSTREL"

MISS MORTIMER
is ably supported by WM. WILSON, JAMES KEENAN, NORMAN R. FIELD, ELOISE CLEMENT and JOHN ROSE.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To ensure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): New York city Dec. 28-June 5.

BACHELOR, Gus S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., 10-29.

BARRYMORE, ETHEL (Charles Frohman, mgr.): Denver, Col., 17-22.

BERESFORD, HARRY: Kansas City, Mo., 16-22, Chicago, Ill., 23-29.

BOOTH AND GRANVILLE (A. G. Delamater, mgr.): Philadelphia, Pa., 17-29.

BLAIR, MAUDE (Gus S. and Lee Shubert, Inc., mgrs.): New York city Dec. 28—indefinite.

BLUE, MAUDE (Gus S. and Lee Shubert, Inc., mgrs.): Columbus, O., 17-19, Indianapolis, Ind., 20-22.

BLAIR, MAUDE (Gus S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., May 23—indefinite.

BLAIR, MAUDE (Gus S. and Lee Shubert, Inc., mgrs.): Louisville, Ky., 20, Omaha 23-29.

BREWSTER'S MILLIONS (Frederic Thompson, mgr.): Pittsburgh, Pa., 17-22, Cleveland, O., 23-29.

CLIMAX, THE (Joseph Weber, mgr.): New York city April 12—indefinite.

COLLEGE GIRL (J. E. Jackson, mgr.): Dallas, Tex., 16-22.

COLLIER, WILLIAM (Charles Frohman, mgr.): New York city May 10—indefinite.

COWBOY GIRL (Abbey and Bolton, mgrs.): Memphis, Tenn., 17-22.

CROSMAN, HENRIETTA (Charles Campbell, mgr.): New York city March 29-May 22, Atlantic City, N. J., 27-29.

DAILY, HENRY E. (Henry W. Savage, mgr.): Chicago, Ill., April 12—indefinite.

DALY, MARIE (Charles Frohman, mgr.): St. Paul, Minn., 17-19, Minneapolis 20-22, Des Moines, Ia., 23.

ENGLISHMAN'S HOME (Charles Frohman, mgr.): Kingston, Ont., 18, 19, Hamilton 20, Chicago, Ill., 23-29.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Omaha, Neb., 17-19, Lincoln 20, St. Joseph, Mo., 21, Topeka, Kan., 22, Denver, Col., 23-29.

GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos. Grismer, mgrs.): New York city Sept. 28—indefinite.

GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos. Grismer, mgrs.): Chicago, Ill., April 25—indefinite.

GERRISH, GRACE (Wm. A. Brady, mgr.): New York city Feb. 22-May 29.

GIRLS (Gus S. and Lee Shubert, Inc., mgrs.): Cleveland, O., 17-22.

GOING SOME (Gus S. and Lee Shubert, Inc., mgrs.): New York city April 12—indefinite.

GOODWIN, NAT: San Francisco, Cal., 10-22, Oakland 23-29.

GREAT JOHN GANTON (Gus S. and Lee Shubert, Inc., mgrs.): New York city May 3—indefinite.

GREAT PLAYERS (Ben Greet, mgr.): Portland, Ore., 20-22.

HILLIARD, ROBERT (Frederic Thompson, mgr.): New York city March 22—indefinite.

HOLLY CITY (Le Comte and Fischer, mgrs.): Buffalo, N. Y., 17-19.

HOUSE NEXT DOOR (Cohan and Harris, mgrs.): New York city April 12—indefinite.

KAVANAUGH, KATHERINE: Baltimore, Md., 17-22.

KEISLER, DAVID: Philadelphia, Pa., 17, 18, Baltimore, Md., 19, 20, Pittsburgh, Pa., 21, 22.

MAJORI, ANTONIO: Greensburg, Pa., 17-20, 22.

MAN FROM HOME (Liebler and Co., mgrs.): New York city Aug. 17—indefinite.

MANNERING, MARY (Gus S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., 11-22.

MANN, LOUIS (W. A. Brady, mgr.): Brooklyn, N. Y., 17-22.

MANTELL, ROBERT (Wm. A. Brady, mgr.): New York city March 1—indefinite.

MASON, JOHN (Gus S. and Lee Shubert, Inc., mgrs.): Washington, D. C., 17-22.

MELVILLE, ROSE (J. J. Sterling, mgr.): Washington, D. C., 17-22, Altoona, Pa., 24, Youngstown, O., 25, Canton 26, Lima 27, Ft. Wayne, Ind., 28, South Bend 29.

MURPHY, TIM (Wm. A. Brady and Louis F. Werba, mgrs.): Chicago, Ill., 9-22.

NAZIMOVA, MME. ALLA (Gus S. and Lee Shubert, Inc., mgrs.): Portland, Ore., 17-20, Tacoma, Wash., 21-22.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Boston, Mass., 2-22.

OLD ARKANSAW (L. A. Edwards, mgr.): Kansas City, Mo., 16-22.

OLE OLSON IN SPIRITLAND (Carl M. Dalton, mgr.): Hot Springs, So. Dak., 18, Edgemont 19, Custer 20, Hill City 21, Spearfish 22, Bellefourche 24, Sturgis 25, Rapid City 26, Philip 27.

PAIR OF COUNTRY KIDS (G. Jay Smith, mgr.): Algoma, Wis., 18, Waupon 19, Ft. Atkinson 20, Evansville 21, Reedsburg 22, Winona, Minn., 23, Black River Falls, Wis., 24, Mellenville 25, Nekoosa 26, Stevens Point 27, Withee 28, Thorpe 29, Chippewa Falls 30, Stanley 31.

POLLY OF THE CIRCUS (Reg Stern, mgr.): Laporte, Ind., 18, Elkhart 19, Peru 20, Wabash 21, Huntington 22, Warsaw, Ind., 23, Owego 25, Cortland 26, Oneonta 27, Honesdale, Pa., 28, Poughkeepsie, N. Y., 29, Newburgh 31.

ROBSON, ELEANOR (Liebler and Co., mgrs.): New York city Jan. 25-June 5.

ROBSON, MAY (L. S. Sire, mgr.): Boston, Mass., 10-29.

RUSSELL, LILLIAN (Joseph Brooks, mgr.): Fargo, N. D., 18, Grand Forks 19, Winnipeg, Man., 20-22, city Jan. 19-June 5.

SHEA, THOMAS E. (Cohan and Harris, mgrs.): Toronto, Ont., 9-22.

SINS OF SOCIETY (Brooks and Dingwall, mgrs.): Chicago, Ill., April 14—indefinite.

SKINNER, OTIS (Charles Frohman, mgr.): Seattle, Wash., 17-22, Portland, Ore., 24-27, Tacoma, Wash., 28, Spokane 29, 30.

SOTHERN, E. H. (Sam S. and Lee Shubert, Inc., mgrs.): Boston, Mass., 17-29.

SPOONER, CECIL (Charles E. Blaney Amusement Co., mgrs.): Brooklyn, N. Y., 10-22.

STARR, FRANCES (David Belasco, mgr.): New York city, Jan. 19—indefinite.

SULLY, DANIEL: Denver, Col., 16-22, Princeton, Ill., 24.

THIRD DEGREE (Henry B. Harris, mgr.): New York city Feb. 1—indefinite.

THOMASHEFSKY, MR. AND MRS. BORIS: Toronto, Ont., 17, 18.

TRAVELING SALESMAN (Henry B. Harris, mgr.): Chicago, Ill., April 19—indefinite.

TRAVELING SALESMAN (Henry B. Harris, mgr.): Boston, Mass., April 19—indefinite.

WARFIELD, DAVID (David Belasco, mgr.): Providence, R. I., 17-19, New York city 24-29.

WYOMING GIRL (Wm. Wamsher, mgr.): Manton, Mich., 18, Cadillac 19, 20, Frankfort 21.

STOCK COMPANIES.

ACME (C. O. W. Schultz, mgr.): Everett, Wash.—indefinite.

ALBEE (Edw. F. Albee, mgr.): Providence, R. I., May 17—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.

ARMORY (Louis Van Weithoff, mgr.): Binghamton, N. Y., May 10—indefinite.

ARRINGTON: Salt Lake City, U., March 28—indefinite.

BAKER (Geo. L. Baker, mgr.): Portland, Ore., Sept. 6—indefinite.

BALDWIN-MELVILLE: Nashville, Tenn., May 10—indefinite.

BARRY (H. P. Street, mgr.): San Antonio, Tex.—indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.

BONSTELLE, JESSIE (F. Ray Comstock, mgr.): Buffalo, N. Y., April 26—indefinite.

BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—indefinite.

BOYER, NANCY (Popular Amusement Co., mgrs.): Battle Creek, Mich., May 2-June 1.

BROADWAY PLAYERS: Oakland, Cal.—indefinite.

BROWN, SHERMAN: Milwaukee, Wis., May 3—indefinite.

BUNTING, EMMA (Sidney H. Weis, mgr.): San Antonio, Tex., April 26—indefinite.

BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.

BURWOOD: Omaha, Neb., Aug. 29—indefinite.

CALUMET (John T. Connors, mgr.): South Chicago, Ill.—indefinite.

CAMDEN (M. M. McCalluma, mgr.): Camden, N. J., May 17—indefinite.

CLARKYDE VAUDEVILLE PLAYERS (Harry Clark, mgr.): Chicago, Ill., April 5—indefinite.

COLUMBIA (Frank G. Long, mgr.): Columbia, S. C., May 17—indefinite.

COLUMBIA PLAYERS (Messrs. Metsrott and Berger, mgrs.): Washington, D. C., May 3—indefinite.

CONNESS AND EDWARDS': Stapleton, S. I.—indefinite.

COOK (Charles Emerson Cook, mgr.): Springfield, Mass., 17-July 10.

COUNTISS, CATHERINE (E. D. Price, mgr.): Grand Rapids, Mich., April 11—indefinite.

COURTNAY-MORGAN: Alpena, Mich.—indefinite.

CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.

CRESCENT: Greenpoint, Brooklyn, N. Y., May 3—indefinite.

CUMMINGS (Ralph E. Cummings, mgr.): Montreal, P. Q., April 5—indefinite.

CUMMINGS' COMEDIANS: Montreal, P. Q., May 3—indefinite.

DE LACY, LEIGH (Gertie Thompson, mgr.): Beach Bluff, Mass., April 12—indefinite.

DOLMAN GARDENS: St. Louis, Mo., May 23—indefinite.

ELLIOTT, GUS: Honolulu, Hawaii, April 11—indefinite.

EMPIRE (A. A. Spitz, mgr.): Providence, R. I., April 26—indefinite.

EMPIRE (Empire Theater Co., mgrs.): Dallas, Tex., March 22—indefinite.

FRIEND PLAYERS (Arthur A. Friend, mgr.): Milwaukee, Wis., Sept. 12—indefinite.

FULTON (Jos B. Fulton, mgr.): Lincoln, Neb., Oct. 18—indefinite.

GLASER, VAUGHAN: Detroit, Mich., April 4—indefinite.

GLASS PLAYERS: Shreveport, La.—indefinite.

HAYWARD, GRACE (Gus S. Cook, mgr.): Des Moines, Ia., 9-22, Lincoln, Neb., 23-29.

HERMAN, SELMA (Herman and Wenck, mgrs.): Seattle, Wash., April 11—indefinite.

HICKMAN-BESSEY (Gus Bessey, mgr.): Chicago, Ill.—indefinite.

HOLDEN: Indianapolis, Ind., April 25—indefinite.

HOLLAND, BRINSLEY (Edward C. Wilz, mgr.): Cleveland, O., April 26-June 5.

HOME: Hutchinson, Kan., 20—indefinite.

HUNTER-BRADFORD: Hartford, Conn., May 10—indefinite.

JEFFERSON PLAYERS (A. S. Hoxton, mgr.): Memphis, Tenn., Nov. 16—indefinite.

KEITH'S: Portland, Me., April 26—indefinite.

KLIMT PLAYERS (George Klimt, mgr.): Chicago, Ill., Feb. 22—indefinite.

LEWIS AND HEGGIES (Gilroy Lewis and Wm. H. Heggie, mgrs.): Newark, N. J., April 26—indefinite.

LOVERGRAN (Lester Lovergren, mgr.): Kansas City, Mo., May 15—indefinite.

LYRIC (Frank E. Long, mgr.): Kansas City, Mo., Feb. 7—indefinite.

LYCEUM PLAYERS: Rochester, N. Y., May 17—indefinite.

LYCEUM (Ed. Kelley, mgr.): Toledo, O., April 25—June 19.

LYCEUM THEATRE (Lewis Phillips, mgr.): Brooklyn, N. Y., Aug. 30—indefinite.

LYNN STOCK (George D. Hackey, mgr.): Lynn, Mass.—indefinite.

LYRIC: Minneapolis, Minn., Sept. 26—indefinite.

LYRIC: Portland, Ore.—indefinite.

MACK, WILLARD (Willard Mack, mgr.): Salt Lake City, U., Jan. 11—indefinite.

McLEAN (F. C. McLean, mgr.): South Bend, Ind., Jan. 11—indefinite.

McRAE (Henry McRae, mgr.): Tacoma, Wash.—indefinite.

MAJESTIC: Utica, N. Y., May 10—indefinite.

MANHATTAN (Jack Parsons, mgr.): Charleston, S. C.—indefinite.

MILLER, CHARLES: Rochester, N. Y., April 26—indefinite.

ORPHEUM (Great Lafferty, mgr.): Philadelphia, Pa., Sept. 13—indefinite.

OUR OWN (W. E. Rice, mgr.): Ft. Wayne, Ind., March 21—indefinite.

PAIGE, MABEL (M. Stebbe, mgr.): Jacksonville, Fla., Feb. 9—indefinite.

PANTAGES' PLAYERS: Seattle, Wash., Aug. 9—indefinite.

PATTON'S LEE AVENUE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 30—indefinite.

PEOPLE'S (Charles H. Marvin, mgr.): Chicago, Ill., Aug. 29—indefinite.

PERUCHI-GYPSENE (C. D. Peruchi, mgr.): Jacksonville, Fla., April 11—indefinite.

POLI (S. Z. Poli, mgr.): Springfield, Mass., May 10—indefinite.

POLI (S. Z. Poli, mgr.): Waterbury, Conn., May 3—indefinite.

POLI (S. Z. Poli, mgr.): Wilkes-Barre, Pa., May 1—indefinite.

POLI (S. Z. Poli, mgr.): Scranton, Pa., May 10—indefinite.

POLI (S. Z. Poli, mgr.): Bridgeport, Conn., May 17—indefinite.

POYNTER, BEULAH: Cleveland, O., May 10—indefinite.

PRINGLE, DELLA: Boise City, Ia., July 20—indefinite.

RENTFROW (J. N. Rentfrow, mgr.): Houston, Tex., Dec. 20—indefinite.

SEYMOUR, DONNA: Lowell, Mass., May 3—indefinite.

SNOW, MORTIMER: Albany, N. Y., May 10-June 26.

STONE HILL (Frank Grave, mgr.): Peoria, Ill., April 5—indefinite.

VALENCIA: San Francisco, Cal., Sept. 12—indefinite.

VALE, TRAVERS: Manchester, N. H., May 10—indefinite.

VAN DYKE-EATON: Milwaukee, Wis., Feb. 28—indefinite.

WARD COMEDY (Hugh J. Ward, mgr.): Perth, West Australia, June 1-July 10.

WIETING (Nathan Appell, mgr.): Syracuse, N. Y., May 17—indefinite.

WOLFE (J. A. Wolfe, mgr.): Wichita, Kan.—indefinite.

WOODS (A. H. Woods, mgr.): New York city March 15—indefinite.

WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., May 15—indefinite.

YALE (Monte Thompson, mgr.): New Bedford, Mass., April 19—indefinite.

REPERTOIRE COMPANIES.

BARRIE STOCK (Edwin Barrie, mgr.): San Antonio, Tex., April 26-June 5.

BROWN, KIRK (J. T. Macauley, mgr.): Halifax, N. S., 17-29.

CHASE-LISTER (Clint Robbins, mgr.): Jefferson City, Mo., May 15—indefinite.

CHICAGO STOCK (Chas. H. RossKam, mgr.): Detroit, Mich., May 16—indefinite.

CHOATE DRAMATIC (Harry Choate, mgr.): Woodbull, Ill., 17-22.

CUTTER STOCK (Wallace R. Cutter, mgr.): Piqua, O., 17-June 19.

DEMOREST COMEDY (Robt. Demorest, mgr.): Greenville, S. C., 17-22.

DOUGHERTY STOCK (Jim Dougherty, mgr.): Oshkosh, Wis., 17-23, Appleton 24-30.

FRANKLIN STOCK (John A. Himmelein's): Battle Creek, Mich., 16-22.

HALL, DON C.: Mansfield, O., 17-22, Marion 24-29.

HARCOURT COMEDY (Chas. K. Harris, mgr.): Batavia, N. Y., 17-22, Dunkirk 24-29.

HENDERSON STOCK: Princeton, Ind., 17-29.

HICKMAN-BESSEY (F. W. Jenks and Guy Hickman, mgrs.): Tulsa, Okla., 16-22, Coffeyville, Kan., 23-29.

HOWARD, LORIN (J. H. Dobbins, mgr.): Racine, Wis., 9-22.

IMSON, BURT: Kenmare, No. Dak., 17-22.

KEYES SISTERS (W. A. Varney, mgr.): Cumberland, Md., April 19—indefinite.

KEYSTONE DRAMATIC (Max A. Arnold, mgr.): Augusta, Me., 10-21, Gardiner 22, Waldboro 24-26, Skowhegan 27-29.

MADISON, GLORY (Fred Demont, mgr.): Cheboygan, Mich., 17-22.

MANHATTAN STOCK: Jackson, Tenn., 10-29.

MATINEE GIRL: Sapulpa, Okla., 17-22.

MYRKLE-HARDER (Myrkle-Harder Amusement Co., mgrs.): St. Johns, N. F., Can., April 26-29.

PARTELLO STOCK (Eastern: H. J. Leland, mgr.): Chillicothe, O., 17-22, Newark, O., 23—indefinite.

RICHARDSON STOCK (Eastern: Frank W. Richardson, mgr.): Lansing, Mich., 17-22.

ROSAR-MASON STOCK (P. C. Rosar, mgr.): Logansport, Ind., 17-22.

SHERMAN STOCK (Eli W. Collins, mgr.): Poplar Bluff, Mo., 17-22.

TAYLOR, ALBERT: McAlester, Okla., 10-22.

TAYLOR STOCK (H. W. Taylor, mgr.): Lancaster, Pa., 17-22.

TEMPEST DRAMATIC (J. L. Tempest, mgr.): Phoenix, N. Y., 17-22.

THAT STOCK (D. Otto Hitner, mgr.): Springfield, O., May 2—indefinite.

VERNON STOCK (B. B. Vernon, mgr.): Augusta, Ga., 17-29.

WOOD, DOROTHY (Mock Sad Alli, mgr.): Cedar Rapids, Ia., 17-29.

YANKEE DOODLE STOCK (Geo. V. Halliday, mgr.): Cheboygan, Mich., 17-22, Sault Ste. Marie 24-29.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Washington, D. C., May 3—indefinite.

ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Detroit, Mich., May 10—indefinite.

ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., April 26—indefinite.

ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Brooklyn, N. Y., April 12—indefinite.

ALASKAN (Wm. Cullen, mgr.): Chicago, Ill., April 11—indefinite.

BABES IN TOYLAND: Pittsburgh, Pa., 17-22.

BEGGAR PRINCE (Jack Glines, mgr.): Little Rock, Ark., 10-29.

BLACK PATTI TROUBADOURS (Voelckel and Nolan, mgrs.): Colfax, Wash., 18, Spokane 19, Wallace, Ida., 20, Missoula, Mont., 21, Anaconda 22, Butte 23, Helena 24, Bozeman 25, Livingston 26, Big Timber 27, Billings 28, Miles City 29, Glendive 30, Dickinson, N. D., 31.

BOSTON IDEAL OPERA (F. O. Burgess, mgr.): Peoria, Ill., May 10—indefinite.

BOY AND THE GIRL (Carle-Marks, Inc., mgrs.): Philadelphia, Pa., 10-29.

BROADWAY MUSICAL COMEDY (Roy Chandler, mgr.): Buenos Aires, S. A., May 19—indefinite.

BURGOMASTER (Wm. P. Cullen, mgr.): Ventura, Cal., 18, Santa Barbara 19, San Luis Obispo 20, Monterey 21.

CAMERON, GRACE, OPERA: Greenville, Tex., 17-22, Denison 24-29.

CANDY SHOP (Chas. B. Dillingham, mgr.): New York city April 27—indefinite.

CARLE, RICHARD (Carle and Marks, mgrs.): Winnipeg, Man., 17-19, Duluth, Minn., 21, 22, Minneapolis 23-26, St. Paul 27-30.

COLE AND JOHNSON (A. L. Wilbur, mgr.): New York city May 3—indefinite.

CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): [illegible]

DE ANGELIS, JEFFERSON (Jos. M. Gaites, mgr.): New York city [illegible]

GAIETY GIRLS: Cleveland, O., May 2—indefinite.

GERMAN GIRLS: Cleveland, O., May 2—indefinite.

GIRLFRIEND MAY: [illegible]

GIRL FROM BROADWAY (A. H. Woods, mgr.): Chicago, Ill., April 11—indefinite.

GIRL FROM DIXIE (A. H. Woods, mgr.): New York city Feb. 1—indefinite.

GIRL FROM PARIS (Arthur A. Aarons, mgr.): Philadelphia, Pa., 17-22.

GIRLS (Gus S. and Lee Shubert, Inc., mgrs.): New York city 17-22, Providence, R. I., 23-29.

GOLDEN GIRL (Chas. H. Singer, mgr.): Chicago, Ill., Feb. 21—indefinite.

ITALIAN GRAND OPERA (Oscar Hendricks, mgr.): New York city—indefinite.

ITALIAN GRAND OPERA (Max Alexander, Inc., mgr.): Scranton, Pa., 17, 18, Atlantic City, N. J., 19-22, New York city 23—indefinite.

JAMES, EDMUND (Edmund James, mgr.): New York city [illegible]

MADAME SHERRY (Geo. Fottenhauer, mgr.): Philadelphia, Pa., 17-22.

MERRY WIDOW (Western: Henry W. Savage, mgr.): [illegible]

MERRY WIDOW (Henry W. Savage, mgr.): Chicago, Ill., April 25-May 22.

MIDNIGHT SONS (Gus S. and Lee Shubert, Inc., and Lee Fields, mgrs.): New York city May 25—indefinite.

MURRAY AND MACK (John H. Hazlewood, mgr.): Los Angeles, Cal., May 2-July 18.

NATIONAL OPERA: Chicago, Ill., May 2—indefinite.

POWERS, JAMES T. (Gus S. and Lee Shubert, Inc., mgrs.): New York city Feb. 15—indefinite.

PRINCE OF TO-NIGHT (Chas. H. Singer, mgr.): Chicago, Ill., Feb. 6—indefinite.

PRINCESS MUSICAL COMEDY: San Francisco, Cal., March 1—indefinite.

QUEEN OF THE MOULIN ROUGE (Thomas Reisy, mgr.): New York city 17-22, Boston, Mass., 23-29.

RED MILL (Chas. B. Dillingham, mgr.): Flint, Mich., 20.

ROBINSON OPERA (C. L. Robinson, mgr.): Montreal, P. Q., May 17—indefinite.

ROYAL COMIC OPERA (Frank E. Tripp, mgr.): Elmira, N. Y., May 10-22, Williamsport, Pa., 31—indefinite.

ROYAL OPERA: Memphis, Tenn., May 3—indefinite.

ROESCK'S GLEN (Herbert Salinger, mgr.): Elmira, N. Y., May 24—indefinite.

SPORTING DAYS (Shubert and Anderson, mgrs.): New York city Sept. 15-May 29.

STUBBORN CINDERELLA (Mort. H. Singer, mgr.): Boston, Mass., May 3—indefinite.

STUBBORN CINDERELLA (Mort. H. Singer, mgr.): Winona, Minn., 18.

SUNNY SOUTH (J. C. Rockwell, mgr.): Island Falls, Me., 18, Port Kent 19, Ashland 20, Presque Isle 21, Grand Forks, N. B., 22.

THREE TWINS (Joseph M. Gaites, mgr.): Philadelphia, Pa., April 5-May 22, Atlantic City, N. J., 24-29.

VAN STUDDIFORD, GRACE (Charles Bradley, mgr.): Boston, Mass., 16-29.

WILLIS MUSICAL COMEDY (John B. Wills, mgr.): Charleston, S. C., 17-22.

BURLESQUE.

BEHMAN SHOW (Jack Singer, mgr.): Philadelphia, Pa., 17-22, Baltimore, Md., 24-29.

BON TON BURLESQUERS (Weber and Rush, mgrs.): Baltimore, Md., 17-22, Washington, D. C., 24-29.

BOWERY BURLESQUERS (H. M. Rosenthal, mgr.): Washington, D. C., 17-22.

BURLESQUE STOCK (E. A. Fischer, mgr.): Los Angeles, Cal.—indefinite.

CRACKERJACKS (Robert Manchester, mgr.): Brooklyn, N. Y., 16-22.

FOLLIES OF THE DAY (Barney Gerard, mgr.): New York city May 10—indefinite.

GIRLS FROM HAPPYLAND (Joe Hurtig, mgr.): Brooklyn, N. Y., 17-29.

INNOCENT MAIDENS: Boston, Mass., 17-22, Brooklyn, N. Y., 24-29.

JERSEY LILIES (Wm. S. Clark, mgr.): Pittsburgh, Pa., 17-22, Philadelphia, Pa., 24-29.

LEWIS, ANDY, AND BROADWAY CELEBRITIES BURLESQUERS: Newark, N. J., 17-22.

LONDON GAIETY GIRLS: Cleveland, O., 24-29.

MARDI GRAS BEAUTIES (Jack Sydell, mgr.): Newark, N. J., 17-22.

NIGHT OWLS (Chas. Robinson, mgr.): Buffalo, N. Y., 17-22.

OCTOROONS (R. D. Miner, mgr.): Washington, D. C., 17-22.

ORIENTALS: Cleveland, O., 16-22.

RENTZ-SANTLEY (Abe Leavitt, mgr.): Chicago, Ill., 16-22, Pittsburgh, Pa., 24-29.

RIALTO ROUNDERS (Dave Kraus, mgr.): Cleveland, O., 16-22, Buffalo, N. Y., 24-29.

STAR SHOW GIRLS (John T. Baker, mgr.): Brooklyn, N. Y., 17-22.

TRANS-ATLANTICS (Joe Hurtig, mgr.): Chicago, Ill., 16-22.

TROCADEROS (C. M. Waldron, mgr.): Toronto, Ont., 17-22.

WASHINGTON SOCIETY GIRLS (Lew Watson, mgr.): Boston, Mass., 17-22.

WATSON'S (W. R. Watson, mgr.): Philadelphia, Pa., 17-June 29.

CIRCUSES.

BARNUM AND BAILEY'S: Cincinnati, O., 17, 18, Dayton 19, Columbus 20, Pittsburgh, Pa., 24, 25.

BUFFALO BILL AND PAWNEE BILL: Brooklyn, N. Y., 17-22, Philadelphia, Pa., 24-29.

CIRCLE D RANCH, WILD WEST (W. A. Dickey, mgr.): Chicago, Ill., 12-24.

GOLLMAR BROTHERS': Poplar Bluff, Mo., 18.

101 RANCH, WILD WEST (Miller Bros., mgrs.): Pittsburgh, Pa., 17, 18, McKeesport 19, Monessen 20, McKees Rocks 21, Youngstown, O., 22, Cleveland 23, 24, Painesville 25, Conneaut 27.

HAGENBECK AND WALLACE: Uhrichsville, O., 18, Mansfield 20.

NORRIS AND ROWE'S: Wenatchee, Wash., 18.

RINGLING BROTHERS': Trenton, N. J., 18, Jersey City 20, Newark 21, Paterson 24, Kingston, N. Y., 25, Schenectady 26.

ROBBINS', FRANK: New Rochelle, N. Y., 17, 18.

ROBINSON'S, JOHN: Weston, W. Va., 18.

SELLS-FLOTO: Grant's Pass, Ore., 18.

MISCELLANEOUS.

ADAMS, JAMES: Suffolk, Va., 17-22.

FLINT, MR. AND MRS. HERBERT L. (L. Flint, mgr.): Muskegon, Mich., 17-23.

GRIFFITH, HYPNOTIST (W. H. Rice, mgr.): Asheville, N. C., 17-22.

HONEST BILL'S SHOW: Morganville, Kan., 18, Clifton 19, Clyde 20, Cuba 21, Belleville 22.

LAMBS' GAMBOL: New York city 24, Hartford, Conn., and Boston, Mass., 25, Brooklyn, N. Y., and Philadelphia, Pa., 26, Washington, D. C., and Baltimore, Md., 27, Cleveland, O., and Pittsburgh, Pa., 28, Chicago, Ill., 29.

McPHEE'S BIG SHOW (A. D. McPhee, mgr.): Bracebridge, Ont., 18, 19, North Bay 20-22.

NORWOODS (Frank Hurst, mgr.): Aberdeen, So. Dak., 17-22.

RAYMOND, GREAT (Maurice F. Raymond, mgr.): Cape Town, South Africa, June 2—indefinite.

LETTER LIST.

WOMEN.

Allen, Maude, Sylvia Alpine, Mahlon Alpine, Corah Adams, Belle Ashlyn, Jennie Elsa Anderson, Mrs. L. E. Atwood, Adra Alnslee, Virginia Anderson, Mary Angelus, Charlotte Allen, Violet Allen, Thelma Aandee.

Belvan, Mae, Elvia Bates, Elsie Bates, Lenora Bradley, Jennie Buckley, Amelia Barlcon, Elsie Baker, Marian Bray, Viena Belton, Yolande Bugbee, Kathryn M. Brand, Brownie Billings, Marguerittte Blake, Alice Baxter, Marion Buckert, Mabel Brownell, Mrs. J. H. Benner, Winifred Burgess, Eugenia Besserrer, Mrs. Evan G. Baldwin, Elizabeth Brice, Marjorie Blanchard, Geneva Bontwell, Gwendolyn Brand, Henrietta Brown, Beardsley Sisters.

Craig, Florence, Maude Covart, Edythe Chapman, Mrs. E. H. Cahill, Hildia Corall, Margaret Cushing, Margaret Courgee, Anna Carson, Josephine Cole, Mrs. Brandon Courtney, Laura H. Crews, Madge C. Cook, Minnie Crothers, Marguerite Carlin, Leslie T. Court, Patsy Campbell, Florence Crosby, Mrs. N. B. Curtis, Mrs. Louis Chevaller, Hortense R. Clement, Helen Carlton, Mattie Crafts, Edith Crollus.

Donner, Harriet, Mrs. Wm. Dale, Norma De Argo, Rose C. Darling, Amy Dale, Mrs. C. Danielson, Nellie Dixon, Clara Dollard, Grace Dare, Elsie Delmar, Ellen Dare, Drina De Wolfe, Elizabeth De Witt, Mabel Day, F. Dorothy Dean, Dotty Dale, Diana Dewar, Dickie Delero, Mme. N. de Aray.

Evens, Rose, Effie Ellsler, Gertrude Eddington, Louise Everts.

Fulton, Virginia, Anna J. Frank, Mrs. H. B. Fraser, Florence Fraser, Josephine Fletcher.

Gray, Alice, Gertrude Goldsmith, Annie Gibbs, Norma Grant, Penelope Gale, Edith Gilroy, Ruth Gray, Grace Gaylord, Amelia Gardner, Mildred Gleeve, Enid Gordon.

Hudson, Rowena, Miss Hobart, Daisy Howard, Margaret Hudson, Mary Hampton, Mrs. Hoyt, Grace Hamilton, Cecil Hamilton, Mrs. Hall, Mrs. C. A. Hoyt, Grace Hamilton, Cecil Hamilton, Mrs. Hall, Mrs. C. A. Hoyt, Grace Hamilton, Cecil Hamilton, Mrs. Hall, Mrs. C. A. Hoyt, Violet Hunt, Mary Hayes, Mrs. John, Florence Johnson, Anna Jeffries.

Kelly, Josephine E., Mrs. Chas. A. Klumpp, Florence Klumpp, Ruth Kane, Mrs. Jake Kahn, Alice Kelcey, Nellie Kent, Vida Knox, Kathryn Kidder, Frances J. King.

Lind, Grace, Selwyn Lewis, Miss Lawrence, Rose Lucas, Bessie B. Lyndt, May La Rue, Rosie Lambert, Dorothy Lee, Ruth Langdon, Ada Lewis, Grace Lloyd, Blanche Lane, Grace Leonard, Anna Leonard, Vivian Lucas, Edna Lyle.

Millward, Edna, Stacy Miller, Sue Murray, Sadie Morrison, Mary H. Rudy, Alice Murdock, Henrietta Le Brunn, Edith Mann, Mrs. A. H. Miles, Gladys E. Mannix, Alma Miller, Irene Hamilton, Mary E. Morton, Lillian A. Morton, Gertrude A. Mannix, Rosa Hood, Mrs. Wm. Norton, Antoinette Nelson, Mrs. Hale Norcross, Evelyn Nelson, Virginia Nile.

Perry, Geo. Mrs., Miss R. Overton.

Pyott, Agnes, Edna Pinks, Emily Price, Mabel Pennick, Bonnie Parker, Audrey Page, Gertrude Randall, Minnie M. Rush, J. Cass Raymond, Mrs. Alice Rooney, Ada Rehan, Olivia Reed, Anita Rohr, Georgia Russell, Ada Rehan, Hal Reeder, Mae Robertson, Ethel Roberts, Mrs. the N. Russell, Mai Roberts, Florence E. Reney, Rachel Russell, Dorothea Read, Frederica Raymond, Gertrude Rutledge, Jessie Reber, Claudia Rodgers, Laura Russell, Millie Ryan.

Stinnett, Anna, Helen Sutton, Helen Singer, Ruth Sheppard, Edith Seargeo, Pauline L. Sunday, Rose Street, Ethel Smith, Ella Schafer, Vera Stanley, Louise Sanford, E. Salvin, Mary Stockwell, Ruth Somerville, Virginia Steagle, Anna Sutherland, Mrs. T. D. Sullivan, Mrs. M. Shelby, Blanche Steele, Maude C. Shaw, Winnie St. Clair, Gretchen Sherman, Florence Spreen, Mildred Stoker.

Tanner, Mai, Nonie Terrell, Virginia D. Truesett, Helen Taylor, Irene Timmons, Mary Tuite, Gertrude Thurston.

Vincent, Katherine, Mrs. Robt. Vaughn, Mrs. H. Van Amber, Agnetta Valdez, Louise Valentine.

Winslow, Leah, Dorothy Webb, Dolly Wilmot, Mabel F. White, Rose Williams, Lawyer Wolf, Minnie Williams, Bertina Wilson, Helen L. Ward, Alice Weeks, Esther Wallace, Vinnie Wallace, Beatrice Webster.

MEN.

Aldrich, Everett, W. H. Adams, Frank Allworth, H. D. Allen, Ed. R. Adams.

Bagnell, Dunie F. Owen Baxter, Jno. Bryce, J. A. Braidwood, W. K. Beicher, Harry Beresford, F. S. Beresford, Richard Buhler, Julius Buckbinder, Jno. J. Brahom, Lorraine, Buchanan, Robt. Buchanan, Edwin Barker, Theo. Baxter, Ralph Bell, H. B. Butler, Ormand Butler, E. Barbarette, Hugo Benton, Jas. M. Brophey, Wm. Brantwell, Freeman Barnes, Nick Basil, Lawrence Brooks, S. K. Bennington, C. M. Bruno.

Clifford, Wm., Tom Clifton, W. Y. Conner, Jack J. Crotty, Eric A. Clarke, Garrett Campbell, A. G. Cooper, Jr., Grover Cline, J. Leonard Clark, Harry Crawley, La Reine Cumley, Stephen J. Cornelius, Frank Carmen, C. Victor Colwell, Burleigh Cash, Walter Cartwright, A. B. Churchill, Charles Cohn, C. D. Carter, George Cohen, J. P. Clark, Clinton Clay, Charles Clark, F. C. Cooper, H. R. Cory, Jack Collins, Jim Cruse, M. R. Curtis, Ed. Corrigan, Bert C. Carber, Harry M. Collins, Maurice Cass, Jno. Charles, Ellsworth Causer, Robt. F. Chandler, Beaumont Claxton.

Darling, Frank, Don C. Du Bois, Robert Dempster, Byron Douglas, Maurice Darcy, Wm. Dartie, Paul A. Drenker, Adam De Kray, Charles Dickson, Will J. Donnelly, Wm. Dilon, Jos. C. Drum, Wm. A. Day, Charles Doz, Arthur Denver, Carter De Haven, Harry Dickerson.

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THE EAGLE | NICKELODEON | BIJOU | PRINCESS | THEATORIUM | CROWN

THE MOTION PICTURE FIELD

ROYAL | EL DORADO | VAUDEVILLE | GAIETY | STAR | ELECKTRA | LYRIC

REVIEWS OF NEW FILMS.

PATHE AND BIOGRAPH HAVE THE TWO STAR PICTURES OF THE WEEK.

Pathe's "Hunter's Grief" and Biograph's "Baby's Shoe," Both Masterly Pantomimic Productions—Vitagraph Has the Best Comedy Subject—Lubin's Two Reels Have Merit—Edison's Mad-house Picture a Hit—Selig and Gaumont Issue Good Subjects.

At the head of the film issues of the past week we must, unquestionably, place the Pathe film d'art, Hunter's Grief, and the Biograph subject, A Baby's Shoe. Of the two the latter appears to have received the stronger commendation. In the opinion of many it is the best subject the Biograph ever produced. In the comedy line the Vitagraph's Dime Novel Dan is the best laugh-provoker of the week, although the Edison mad-house picture is not far behind. Both Lubin reels are above the average, and other releases of the week are generally of satisfactory quality.

Jones and the Lady Book Agent (Biograph, May 10).—While this comedy picture is hardly up to the standard of previous "Jones'" subjects, it is, nevertheless, far above the average motion picture comedy, and has been well received by New York spectators. The character of Jones is represented in the usual effective style, and little Mrs. Jones is as charming as ever, but the lady book agent is a sad old girl. No wonder Jones couldn't endure her. The plot of the story hinges on the book agent's scheme to get even with Jones for ridiculing her. Jones has bought a pair of gloves for his wife, and the book agent, unobserved, substitutes a pair of corsets for the gloves in Jones' overcoat pocket hanging on the wall, and puts a forged note in another pocket, asking Jones to return the corsets and signed "your loving Flossie." Then to insure results the schemer writes to Mrs. Jones, telling her to search her husband's coat for evidence of his perfidy. Mrs. Jones does so, and finds the Flossie note, and when Jones to mollify her presents her with the package of gloves, which prove to be the pair of old corsets, affairs in the Jones' house are in a terrible state. Mrs. Jones would leave the brute, but for the fact that the lady book agent retents, returns the gloves, and begs to have her corsets back, as they are all she has.

The French Duel (Biograph, May 10).—This is a "comic" without a plot, being a caricature of the supposed manner of contracting and conducting a French duel. The insult takes place in a cafe, the lie is given, cards are exchanged and the meeting arranged with exaggerated politeness. The principals and their seconds meet and various forms of combat are tried, with results that are humorous or not, according to the way one looks at it.

Mirellie's Sincere Love (Pathe, May 10).—It is probable, since the name of the author appears on the title, that this subject was intended as a film d'art but was not considered good enough to be so classed. The story is not one that lends itself to picture pantomime, and the acting of Mirellie's lover is far from satisfactory. The scenic surroundings, however, are picturesque. The two lovers are peasants and the girl's father forbids their marriage. Mirellie pines away, wanders to a shrine, where her lover finds her and carries her to their old meeting place and here she dies.

A Striking Resemblance (Pathe, May 10).—Two men resembling each other form the basis of this comedy plot which is cleverly worked out by the Pathe players. One of the men, who is married, has been flirting with a single girl, whose brother demands that he shall marry her. To save his life and escape bigamy the trifler gets another man to impersonate him and marry the girl. All would now be well, but some one sends a note to the girl telling her that her lover is a married man. The impersonator denies it and all repair to the house of the married man where the resemblance between the two is at once apparent and both men are cleared of all suspicion in the eyes of the two women.

A Golden Lie (Lubin, May 10).—Decidedly interesting is this Lubin picture, even if it does introduce an act of self-sacrifice that is not probable outside of a melodrama or a novel. The acting, too, is quite convincing, and would be wholly so if the leading woman had been more capable. An orphan boy is living with a poor family, where he is treated with heartless brutality, but he saves the life of a rich man's child, and the man adopts him. Ten years later he is the rich man's confidential clerk and in love with his benefactor's daughter. The rich man's son tries to rob his father's safe, and the favorite clerk discovers him in the act, but out of gratitude to his employer the clerk takes the crime on himself, and permits the son to pose as the one that had discovered the attempted burglary. The son, however, is not bad at heart, and refuses to go on with the deception, so that the clerk's honor is cleared and he gets the girl.

For Her Country's Sake (Vitagraph, May 11).—There are some elements of thrilling interest in this picture, although there are points in the action that show lack of care. It is a story of the late Civil War, in which a girl acts as one of two dispatch carriers for General Grant. The messengers on horseback are pursued by the Confederates, and in each scene of the pursuit the horses are going slowly at the start, and pull up before the finish, spoiling the illusion of a genuine pursuit. The girl hides in a vacant house, and here the Confederates bring the male messenger whom they have captured. He has concealed the dispatch in a bandage around his forehead. The girl, under pretense of dressing the wound, changes the bandage and gets possession of the dispatch, which she safely delivers.

The Infernal Machine (Vitagraph, May 11).—A banker's amusing efforts to get rid of an infernal machine which a crank has left on his desk, set to go off at a certain hour, furnish considerable fun in this picture. Every time he thinks he has "lost" it some one kindly returns it. A girl carrying a parcel similar in appearance comes along and two crooks steal it from her and substitute it for the banker's parcel, supposing from the careful way the banker has been carrying the infernal machine that it must be immensely valuable. With the girl's parcel the banker makes a fresh start and drops it into a vacant lot, where to his horror, two boys find it and open it, displaying a lunch of apples and cake. Later the crooks arrive with the infernal machine which explodes and they disappear.

An Uneven Keel (Gaumont, May 11).—Pleasing scenic backgrounds and an odd story make this picture interesting in spite of its absurdity. The destitute wife and daughter of a sailor learn that he has been lost at sea, and the girl dressing in her father's clothes starts out to seek work. She ships with a crew and being pressed to stand treat goes the rounds of the water front saloons with two Jack tars who become drunk and quarrel and in the scuffle she is injured. The officer of the ship with whom she had signed finds her and discovering her sex takes her home. The next day he very gallantly calls around and asks her to be his wife.

The Cyclone Sneezer (Gaumont, May 11).—Quite laughable is this picture, although it has no plot and only one very limited idea. The "sneezer" is such a remarkable sneezer that every time he explodes the results are astonishing. Light and heavy objects move off before his blasts, people are knocked over and general havoc is the result.

Lunatics in Power (Edison, May 11).—At last we know what the Edison comedians are good for. They are precisely adapted for taking the parts of inmates in a lunatic asylum. As a consequence this picture is a good one and is full of laughable incidents. The crazy style of action that is so out of place in other comedy subjects is quite appropriate in this one. The inmates succeed in locking their keepers in a cell and then they run things to suit themselves, making it exceedingly interesting for an old fellow who has called to see the superintendent. This official succeeds in getting out by making love through the bars to a female lunatic, who unlocks the door.

The Hunter's Grief (Pathe, May 12).—The story of this subject is probably stronger than any that has preceded it in the famous Film d'Art Series of Pathe Freres. It is powerful in interest that moves the sympathies, and it is produced and acted in a manner befitting the superior character of the subject. New faces from those seen in previous film d'art pictures are apparent, the chief parts being played by M. Mosnier, of the Theatre Renaissance, and M. Chillis and Mlle. Taillade, of the Odeon. The story is by Jules Sandeau, of the Academic Francaise, and tells of the accidental shooting of a little boy by his father while hunting, and the subsequent insanity of the father, which is only cured six years later, when another son that has grown to resemble the dead boy, brings reason back to the father's mind. The plot is developed in the most delicate and skillful manner, each incident being naturally brought about, and the whole appearing like pages from actual life and not at all like acting or stage manipulation.

The Bachelor's Wife (Essanay, May 12).—The theme is an old one and has been done more than once in motion pictures. It is an amusing story, well adapted for pantomime, and relates to the young man who has been securing funds from some relative on the plea that he has married and later has become the father of a baby. When the relative decides to visit the young man, it becomes necessary for him to borrow a wife and a baby, the baby proving to be a colored one. The acting of the Essanay players would have been much improved if they had tried to appear perfectly natural instead of straining to be eccentrically funny.

Mr. Flip (Essanay, May 12).—Mr. Flip is a young man who insists on flirting with every girl he meets, notwithstanding the trouble he gets into on each occasion. The telephone girl gives him an electric shock; the lady barber daubs him with lather; the laundress ducks him in a tub of water and other girls treat him to equally energetic punishments. But it doesn't appear to do a bit of good, and at the end of the film we are more than satisfied to bid him good-bye.

A Timely Apparition (Urban, May 12).—The story is supposed to relate to ancient Gallic times, and it is acted in strikingly romantic scenic backgrounds, but somehow it does not convince and lacks in interest. The acting is heavy and drags painfully at times. A Gallic chief dies after betrothing his daughter to a young warrior, but rivals plot to depose the girl and her husband from power by having an old pagan priest predict that the peace of the country depends on the sacrifice of the girl on the funeral pyre of her father. The husband succeeds in rescuing her and the two are pursued. Just as they are about to be recaptured an apparition of the old chief appears and warns the pursuers away, waving his benediction on the young couple.

Wilbur Wright and King Edward (Urban, May 12).—This is a short film showing Wilbur Wright in flight in his air machine in Italy when King Edward, of England, was present. The views are very good and could well have been longer.

Bamboo Pole Equilibrists (Urban, May 12).—This is a scene in India showing natives performing on a bamboo pole, balanced aloft by one of their number. The picture is hardly worth the short length of film devoted to it.

A Baby's Shoe (Biograph, May 13).—We must credit the Biograph with another triumph in this exceedingly well acted pantomime. A strong, emotional story is told in the strongest possible way, both as to arrangement of the scenes and the convincing actions of the players. The photography, also, is of the highest class. The story, not altogether new, is that of two children, a boy and a girl, becoming separated in early life, and later meeting and falling in love. In the Biograph version the little boy is taken to raise by a Catholic priest, while the daughter has been adopted into a wealthy family. Each has one of the little shoes of the girl baby, and this pair of shoes results in the identification of the brother and sister at the moment when the betrothal is being arranged, and explanations are being offered by the respective guardians. The horror of the situation is strongly brought out, and we are more than relieved when we find the boy going back to the priesthood for which the kind old father had intended him, while the girl takes the veil. The entire production is of Broadway quality.

In the Bad Lands (Selig, May 13).—Military and Indian scenes in the far West always prove strong drawing cards for Selig pictures and this one is no exception. Not much opportunity is offered for high class acting, but the thrilling nature of some of the scenes make up for much of this deficiency. In the opening scene the messroom of a frontier army post, where a regimental ball is in progress, considerable film is wasted in comedy action which fails to be understood, but after that the picture moves rapidly enough. The surgeon of the post is a morphine fiend, as we gather from seeing him give himself a hypodermic injection in the arm. He loves the colonel's daughter, who is also beloved by a young lieutenant. Suddenly a messenger arrives with news that the Indians are on the warpath and a troop starts out, led by the lieutenant. Realistic ambuscades and battle scenes are shown, with the whites too venturesome, perhaps, in exposing themselves, considering that only two of them fall, while the Indians are almost wiped out. One of the wounded men is the lieutenant, and when he is brought back to the post the jealous surgeon has him in charge and tries to poison him, but is prevented by the colored servant. The half erased surgeon is then locked up, but gets away and again attacks the lieutenant, but is once more apprehended in time to save the lieutenant's life.

The Right to Labor (Lubin, May 13).—Care is taken in this story to avoid giving offense either to capital or labor. It takes some of the backbone out of the subject, but is a wise precaution, nevertheless, considering the mixed nature of motion picture patrons. In other respects, the picture has points that distinguish it as a notable film, particularly the genuine scenes in a great iron foundry. The men, who are mostly actual workmen, strike for higher wages, but one man refuses to go out, although some of the hotheads try to blow up his home with dynamite. As a reward for his fidelity, he is made superintendent, and when his management of the works results in increased profits, the manager, who is an altruistic sort of chap, authorizes him to raise the pay of the men and to take back all of the old employees who had not already gone to work. A Lubin film without a vision of some sort in it is a rarity, so that we have one at the end of this picture, showing the Goddess of Liberty shaking hands with Capital and Labor. In the humble opinion of the writer this allegorical business might better have been dispensed with.

Good for Evil (Kalem, May 14).—In this film of a Florida lumber community the Kalem players have succeeded in presenting an interesting, though not very novel, story, well acted and quite plausible, if we are able to accept the remarkable change from bad to good that takes place in the character of the heavy. This individual is the owner of a sawmill, and he wants to marry the daughter of one of his employes. He also holds a mortgage against the man's home, which he threatens to foreclose if he can't have the girl. But the girl loves another of the employes and this young man loans to the father of the girl the money he had saved for his marriage. Thereby the mortgage is paid. The mill owner hates to take the money and gets even by discharging father and lover. Three years later the young man, now happily married, saves the mill owner from drowning and the latter experiences such a change of heart that he insists on making amends by a money present, which is accepted by the young couple's baby boy.

The Pony Express (Edison, May 14).—The story is supposed to be one of early Western days, but the illusion is destroyed because the scenes selected are obviously located on Eastern farm land, with little to suggest either the plains or the mountains of the West. There is some difficulty also in recognizing the different characters, excepting the Indians, because the camera in most cases is placed too far from the points of interest. A pony express rider is pursued by hostile savages, who shoot his horse; but he succeeds in holding his assailants off by taking cover behind the dead animal, while a friendly cowboy rides for help. The cowboy is also pursued and wounded, but he reaches the home of the express rider's sweetheart, who then rides to a ranch and secures the aid of a party of cowboys. The rescue party vanquishes the Indians and the two lovers are reunited. The best acting is done by the horse that plays dead.

See a Pin and Pick It Up (Edison, May 14).—As a humorous take-off on the man who picks up a pin because he thinks it will bring him good luck, this picture would have been more successful if the series of unlucky falls experienced by the superstitious man had been managed with more skill. In nearly every case there appear to be no excuse for his stumbles.

Faithful Old Horse (Pathe, May 14).—What should have proven a touching and interesting story of the saving of a boy's life by the intelligence of a horse is marred by careless inconsistencies in the directing. Woodmen on a Winter's day go into the forest, taking along in a sleigh the little son of one of the men. They build a fire and leave the boy while they go about their work. The fire goes out and the boy gets into the sleigh and drives off. Becoming numb with cold, he leaves the sleigh and falls down in the snow. In the meantime the wood choppers return to the camp and, not finding the boy, start out in search of him, but go in the wrong direction, although there is no evidence in the picture that any snow has fallen to cover up the track made by the boy in the sleigh. However, the old horse has more intelligence than the men. He wanders back to the camp and then leads the men to the boy. Again there is no evidence in the picture of further snowfall, but, remarkable to relate, the boy is nicely covered up with a little pile of snow, from which he is duly rescued.

Manufacture of Steel Rails (Pathe, May 14).—This is an interesting and instructive series of views in and around a great steel mill in Europe. It is noted in the picture that the carts of fuel and metal for the furnaces are wheeled by women instead of men.

The False Accusation (Vitagraph, May 15).—There is something very humane and appealing about this novel little story, which is a mixture of the humorous and the pathetic, agreeably acted and staged. A poor actor with a little girl ill in bed gets an engagement to entertain a party of wealthy people. He trims and chalks his cuffs and repairs to the house, where he is asked to dine with the guests. With his thoughts on his little girl, he secretly conceals in his pockets various articles of food from the table. It thus happens that when the host passes around for inspection a diamond ring he had just purchased and the ring is missing, the actor fears to submit to being searched along with the other guests. Suspicion, of course, attaches to him and a policeman is called in to arrest him when the pathetic pilfering he has been guilty of is discovered. At this point the ring is found on the table and the actor confesses his poverty. The hostess is now all sympathy and hastens to the actor's lodgings, bringing the little girl back home with her, regardless of the feeble condition in which we have been led to believe the child is in.

Dime Novel Dan (Vitagraph, May 15).—Reminiscent of an old Biograph subject, Terrible Ted, this picture is, nevertheless, presented in such a novel and laughable way that it must be counted one of the best comedy films of the year. Dime Novel Dan is a messenger boy who is constantly absorbed in a piece of lurid fiction, which he reads intently as he passes along the street, barely escaping death from trains, street cars, automobiles and other dangerous situations. Alternating with these scenes we are shown thrilling incidents of the most blood-curdling description from the pages that Dan is reading. Indians are slaughtered by the score, girls are rescued and dime novel feats of daring are performed that fully account for the messenger boy's interest in the story.

The Actor's Mother (Gaumont, May 15).—Photographically beautiful and acted with the usual intelligence displayed by the best French pantomimists, this simple story is interesting and pleasing. An old woman's son steals her little store of money that he may join his friends at the fair. Here he is induced to sing and performs so well that a party of professionals induce him to run away from home and go on the stage. The old mother is ejected from her home the next day because the money for the rent is gone and she goes out to beg. In her wanderings she eventually comes across her boy's name and picture on a poster, and she finds him prosperous and happy. She accosts him, but he spurns her as a beggar until his photograph, falling from her hands, tells him who she is. Filled with remorse, he folds her in his arms.

Free Champagne (Gaumont, May 15).—There is little to laugh at in this "comic." The picture of a bottle of champagne is seen on a billboard and a wag on the other side of the fence directs a stream of water from a hose through a hole at the mouth of the bottle, so that the picture appears to be spouting champagne. Passers are supposed to be deceived by this and they flock around with tubs and buckets to capture the precious liquid.

Woman's Heart (Pathe, May 15).—We have in this well acted colored film, an illustration of the damage that may be done to a strong story by the supposed necessity that exists in America to eliminate from all films even the suggestion of unconventional circumstances. A married man receives word that a former mistress is dying. He goes to her bedside, and after her death takes their little boy home with him, confessing the truth to his wife. The wife is at first inclined to drive the child away, but the little fellow's appealing attitude is such that she forgives and takes him to her heart. We need not condone the sin of the father when we pronounce his later conduct and that of his wife as truly noble. The story is therefore distinctly wholesome, but in deference to prevailing American sentiment a title has been inserted in the film to make it appear that the dying woman was the man's divorced wife. If they had been divorced there was nothing to conceal, and neither the husband nor the second wife did anything worthy of comment in adopting the child.

The Two Donkeys (Pathe, May 15).—Two crooks steal a donkey which a miller is leading along the road, one of the crooks continuing to follow the miller and holding the halter so that the theft is not discovered. When the miller finds he is leading a man instead of a donkey he seizes the fellow and puts him into the donkey's place to operate the mill. To escape from his bondage the crook writes to his "pal" to bring the donkey, as he has found a purchaser. Thus the miller gets both crooks into his hands along with the donkey. He then ties the fellows in bags, loads them on the animal and delivers them to the police. The picture is humorous and well presented.

A Distracted Man (Pathe, May 15).—This picture shows a series of amusing incidents occurring to an absent minded man, who is continually forgetting himself and giving unintentional offense to those he meets.

Independent Films.

Neptune's Daughter (Great Northern).—This colored film of the dream and vision variety tells an interesting story that would have been improved if the apprentice boy who has the dream had been less of a grown man. However, the dream features in which the boy goes to the bottom of the sea and sees many wonderful sights are cleverly handled, excepting that the wire by which he is lowered appears clearly in the film, thereby destroying the illusion that he is being transported to Neptune's domain by magic. The boy dreams that he comes back to earth with untold riches, and that his oppressive employer comes before him with due humility, begging for mercy. The dreamer, of course, has a rude awakening.

The Beggar Maid (Great Northern, May 10).—This picture, while photographically beautiful and having a certain sort of interest, fails to appeal by its story. The reason appears to be that the woman in the case does not live up to her character and the man shows greater forgiveness than it is ever possible to find in normal human nature. A doctor marries a girl he has found begging and she rewards him by eloping with another man. The other man, in turn, deserts the woman and she goes back to begging on the streets, where the doctor finds her and takes her again to his home, as his wife. It is impossible to believe that a woman whose moral nature permitted her to elope from her benefactor would ever have resorted to begging to gain a living.

GREAT RIVALRY IN PHILADELPHIA.

The Large Picture Houses Setting a Hot Pace by Using Expensive Vaudeville Turns.

"The rivalry among the moving picture and vaudeville houses in Philadelphia is growing in intensity," said the manager of one of these houses last week to THE MIRROR'S Philadelphia representative. "I do not know what the end will be. The demand for high priced acts is steadily growing, and to obtain public patronage we have got to give the best. The moving picture feature is now of secondary consideration. I do not mean by that that we can neglect that feature. On the contrary, we have got to keep it up to the standard already established, as it is a form of entertainment that the public enjoys. By doing that and adding costly vaudeville acts to the programme our expenses have increased rapidly and enormously. So have our receipts—that is, of the leading houses, but the 'little fellow' is beginning to suffer. He can't keep up the pace, for his limited seating capacity will not permit him to give such bills as are now presented at the larger houses. From now on I expect to see the number of these moving picture houses in Philadelphia steadily grow less. As for the larger houses, it looks as though it might be a case of 'the survival of the fittest,' for operating expenses certainly must not be allowed to run ahead of our seating capacity if we are to make any money."

EXCHANGES MAY DO SPECIAL EXHIBITING.

By a new rule just promulgated by the Patents Company, licensed exchanges may now accept contracts to furnish special entertainments for clubs, churches, etc., and a special form of license will be issued to the exchanges desiring it, covering this class of entertainment.

PROMPT SERVICE FOR NEW APPLICANTS.

Licensed exchanges are now permitted to commence licensed service at once with new applicants for exhibition license, by merely remitting the first week's fee for the license, the Patents Company reserving the right to cancel the temporary license after investigation.

"SPECTATOR'S" COMMENTS.

The days of melodramatic acting in picture pantomime are numbered. We see less of it with each new production of the manufacturers. The kind of acting that appears not to be acting is the kind that is best appreciated by patrons of the pictures. This is the same quality of acting that we see in Broadway theatres as compared with the acting that used to be seen in cheap melodrama. To be sure, it costs more money to employ players who can do this sort of thing, but cost in the production of pictures no longer stands in the way with the progressive producers. The highest type of professional players are now in demand in American motion picture studios as they are in those of Paris.

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The writer of these comments had strong evidence presented to him during the past few weeks that American manufacturers are seeking Broadway players, when he was requested at three separate studios to assist in securing certain high salaried dramatic people for work in their picture pantomimes. In two cases celebrated stars were desired, and in one of these cases the writer was told that the star could have his own price. "If we can get him," said the studio director, "if it is only for one picture, he need not worry about his trip to Europe this Summer."

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So it would appear that the policy first started in Europe by Pathe Freres in employing celebrated players from the Comedie Francaise, and first introduced in this country by the Essanay Company, of Chicago, when Henry Dixey was engaged to play David Garrick in pantomime, is soon to become general. We have already seen Humphreys in the Vitagraph's two great Napoleon reels, and we are soon to see a prominent player whose strong impersonations in Broadway plays are well remembered, representing the same character in a pantomime of episodes in Washington's life, now in preparation by the Vitagraph Company. Other star pictures by different companies are sure to follow, and the appearance of well-known players in motion pictures will no longer be an anomaly.

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Indeed, the tendency has been in the direction of high salaried stock players for picture studios for some time. Not long ago a dramatic editor sat with the writer in a box at Gane's Manhattan Theatre for the purpose of seeing the Pathe film d'art, the Assassination of the Duke de Guise. Another picture preceded the Duke de Guise film. It was from the Vitagraph studios. It was of small account as a picture, being a rough comedy, laughable but shallow. In it, however, the editor recognised the face of an old friend.

"Why, there's ——," he exclaimed, naming a well-known legitimate actor. "Why, he's one of the best Shakespearean players Broadway ever saw."

It was true. The actor in question, with several others of the same type, had been for some time employed in the Vitagraph stock. Recently this company has been adding other high class players to its stock company, and the same thing may be said of the Biograph players, a number of whom have been taken from the very best dramatic companies in the country, and more are being added. The character of the Biograph acting, which is distinctly of Broadway quality, is the best proof of the class of players employed. We may also be sure that these players are not secured at any insignificant salaries.

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Time was when it was considered rather a disgrace to work in motion pictures. The players employed were of the melodramatic class, and the pay was in proportion. It used to be thought that a cheap actor was better for the purpose than a really finished player, the argument being that he had to be taught the rudiments of pantomime anyhow, and the less stage schooling he had had the less trouble there would be in teaching him pantomime. Less than a year ago a film manufacturer told the writer that great dramatic directors and actors would be lost in picture pantomime.

"A David Belasco with a company of Richard Mansfields would make a failure of a motion picture," said he, and he believed it.

It is a safe bet that he would not repeat this assertion to-day. It has been found that the cheap melodramatic actor is no better in pictures than on the stage. In fact, he is ten times worse. Intelligence and genuine realism count in directing and acting picture pantomime to a greater degree than in stage work. A stage performance with stagey people overacting and all the cheap and wornout theatrical tricks that have been handed down in the profession may get by in the theatre, especially the popular price theatre, but in picture pantomime the thing that is demanded by all classes is, as remarked above, that highest quality of acting that appears not to be acting.

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Why is this so? The thing is plain enough when we stop to consider. On the stage we see the actors appear and we know it is a stage and they are only acting. This is true of stage pantomime as well as stage drama. There is little real illusion about it, no matter how natural the good player may appear. But in picture pantomime we see the photographic representation of genuine houses, streets and outdoor localities. When we see properly acted scenes in these backgrounds, with players who appear to be genuine characters and not actors, we have the illusion that we are looking at the photograph of an actual event in real life. How necessary it is, then, to avoid all theatrical appearance in make-up and action. The moment we recognise the "actor" and see him "acting" we lose the illusion and part of the strong effect of the picture is gone. Imagine a sensational event in real life—a man, for instance, who has just been told that his fortune has been stolen. Does he stop at the door or gate before going out and wave his arms above his head in appeals to Heaven and curses on the scoundrel, while the thief is disappearing in the distance with the booty? Not at all. He shows his emotion in a natural way, gets his gun or calls the police, and sets off in pursuit without loss of time. And the thief on his part keeps busy escaping. He doesn't weave and prance around in the center of the stage or in front of a motion picture camera while his pursuers are close on his heels. So it is that the good actor who appears not to be acting is taking the place in picture pantomime of the bad actor who is "acting" all the time.

THE SPECTATOR.

INDEPENDENT FILM RELEASES.

By the Great Northern Company, New York: May 19, The Farmer's Grandson, Drama; May 26, Summering in Austrian Alps and Winter Landscapes Around Stockholm, Sweden.

By the Film Import and Trading Company, New York: Week of May 17, The Flirt, Western melodrama (Powhatan).

By the Carson Company, New York: May 27, With Grant, military drama, American manufacturers.

By the World Film Manufacturing Company, Portland, Ore.: May 17, The Intruder, drama, 730 feet, American manufacture.

By the New York Motion Picture Company, New York: May 21, Disinherited Son's Loyalty, drama, 850 feet; May 28, Romance of a Fisher Maid, drama, 800 feet; June 4, "Davy" Crockett in Hearts United, drama, 835 feet, all American manufacture.

By the Centaur Film Company, New York: May 22, Johnny and the Indians, comedy, American manufacture.

By the Chicago Film Exchange, Chicago: Week of May 17, no titles reported.

By the Internation Projecting and Producing Company: Week of May 17, no titles reported.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): New York city Dec. 23-June 5.
BACHELOR (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., 10-29.
BARRYMORE, ETHEL (Charles Frohman, mgr.): Denver, Col., 17-22.
BERESFORD, HARRY: Kansas City, Mo., 16-22, Chicago, Ill., 23-29.
BEVERLY OF GRAUSTARK (A. G. Delamater, mgr.): Philadelphia, Pa., 17-29.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): New York city Nov. 30—indefinite.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Columbus, O., 17-19, Indianapolis, Ind., 20-22.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., May 23—indefinite.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Lincoln, Neb., 19, Omaha 20-22.
BREWSTER'S MILLIONS (Frederic Thompson, mgr.): Pittsburgh, Pa., 17-22, Cleveland, O., 24-29.
CLIMAX, THE (Joseph Weber, mgr.): New York city April 12—indefinite.
COLLEGE GIRL (J. E. Jackson, mgr.): Dallas, Tex., 16-22.
COLLIER, WILLIAM (Charles Frohman, mgr.): New York city May 10—indefinite.
COWBOY GIRL (Kilroy and Britton, mgrs.): Memphis, Tenn., 17-22.
CROSMAN, HENRIETTA (Maurice Campbell, mgr.): New York city March 27-May 22, Atlantic City, N. J., 27-29.
DIXEY, HENRY E. (Henry W. Savage, mgr.): Chicago, Ill., April 12—indefinite.
DORO, MARIE (Charles Frohman, mgr.): St. Paul, Minn., 17-19, Minneapolis 20-22, Des Moines, Ia., 23-26.
ENGLISHMAN'S HOME (Charles Frohman, mgr.): Kingston, Ont., 18, 19, Hamilton 20, Chicago, Ill., 24-29.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Omaha, Neb., 17-19, Lincoln 20, St. Joseph, Mo., 21, Topeka, Kan., 22, Denver, Colo., 24-29.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos. Grismer, mgrs.): New York city Sept. 29—indefinite.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos. Grismer, mgrs.): Chicago, Ill., April 25—indefinite.
GEORGE, GRACE (Wm. A. Brady, mgr.): New York city Feb. 22-May 29.
GIRLS (Sam S. and Lee Shubert, Inc., mgrs.): Cleveland, O., 17-22.
GOING SOME (Sam S. and Lee Shubert, Inc., mgrs.): New York city April 12—indefinite.
GOODWIN, NAT: San Francisco, Cal., 10-22, Oakland 24-29.
GREAT JOHN GANTON (Sam S. and Lee Shubert, Inc., mgrs.): New York city May 3—indefinite.
GREET PLAYERS (Ben Greet, mgr.): Portland, Ore., 21-22.
HILLIARD, ROBERT (Frederic Thompson, mgr.): New York city March 24—indefinite.
HOLY CITY (Le Comte and Flesher, mgrs.): Buffalo, N. Y., 17-19.
HOUSE NEXT DOOR (Cohan and Harris, mgrs.): New York city April 12—indefinite.
KAVANAUGH, KATHERINE: Baltimore, Md., 17-22.
KESSLER, DAVID: Philadelphia, Pa., 17, 18, Baltimore, Md., 19, 20, Pittsburgh, Pa., 21, 22.
MAJORI, ANTONIO: Pittsburgh, Pa., 17-20, 22.
MAN FROM HOME (Liebler and Co., mgrs.): New York city Aug. 17—indefinite.
MANNERING, MARY (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., 11-22.
MANN, LOUIS (W. A. Brady, mgr.): Brooklyn, N. Y., 17-22.
MANTELL, ROBERT (Wm. A. Brady, mgr.): New York city March 8—indefinite.
MASON, JOHN (Sam S. and Lee Shubert, Inc., mgrs.): Washington, D. C., 17-22.
MELVILLE, ROSE (J. J. Sterling, mgr.): Washington, D. C., 17-22, Altoona, Pa., 24, Youngstown, O., 25, Canton 26, Lima 27, Ft. Wayne, Ind., 28, South Bend 29.
MURPHY, TIM (Wm. A. Brady and Louis F. Werba, mgrs.): Chicago, Ill., 9-22.
NAZIMOVA, MME. ALLA (Sam S. and Lee Shubert, Inc., mgrs.): Portland, Ore., 17-20, Tacoma, Wash., 21-22.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Boston, Mass., 3-22.
OLD ARKANSAW (L. A. Edwards, mgr.): Kansas City, Mo., 16-22.
OLE OLSON IN SPIRITLAND (Carl M. Dalton, mgr.): Hot Springs, So. Dak., 18, Edgemont 19, Custer 20, Hill City 21, Spearfish 22, Bellefourche 24, Sturgis 25, Rapid City 26, Philip 27.
PAIR OF COUNTRY KIDS (G. Jay Smith, mgr.): Algoma, Wis., 18, Waupon 19, Ft. Atkinson 20, Evansville 21, Reedsburg 22, Winona, Minn., 23, Black River Falls, Wis., 24, Neillsville 25, Nekoosa 26, Stevens Point 27, Withee 28, Thorpe 29, Chippewa Falls 30, Stanley 31.
POLLY OF THE CIRCUS (Ben Stern, mgr.): Laporte, Ind., 18, Elkhart 19, Peru 20, Wabash 21, Huntington 22, Warsaw, N. Y., 24, Owego 25, Cortland 26, Oneonta 27, Honesdale, Pa., 28, Poughkeepsie, N. Y., 29, Newburgh 31.
ROBSON, ELEANOR (Liebler and Co., mgrs.): New York city Jan. 25-June 5.
ROBSON, MAY (L. S. Sire, mgr.): Boston, Mass., 10-29.
RUSSELL, LILLIAN (Joseph Brooks, mgr.): Fargo, N. D., 18, Grand Forks 19, Winnipeg, Man., 20-22, city Jan. 19-June 5.
SHEA, THOMAS E. (Cohan and Harris, mgrs.): Toronto, Ont., 3-22.
SINS OF SOCIETY (Brooks and Dingwall, mgrs.): Chicago, Ill., April 14—indefinite.
SKINNER, OTIS (Charles Frohman, mgr.): Seattle, Wash., 17-22, Portland, Ore., 24-27, Tacoma, Wash., 28, Spokane 29, 30.
SOTHERN, E. H. (Sam S. and Lee Shubert, Inc., mgrs.): Boston, Mass., 17-29.
SPOONER, CECIL (Charles B. Blaney Amusement Co., mgrs.): Brooklyn, N. Y., 10-22.
STARR, FRANCES (David Belasco, mgr.): New York city, Jan. 19—indefinite.
SULLY, DANIEL: Denver, Col., 16-22, Princeton, Ill., 24.
THIRD DEGREE (Henry B. Harris, mgr.): New York city Feb. 1—indefinite.
THOMASHEFSKY, MR. AND MRS. BORIS: Toronto, Ont., 17, 18.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Chicago, Ill., April 12—indefinite.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Boston, Mass., April 19—indefinite.
WARFIELD, DAVID (David Belasco, mgr.): Providence, R. I., 17-19, New York city 24-29.
WYOMING GIRL (Wm. Wamsher, mgr.): Manton, Mich., 18, Cadillac 19, 20, Frankfort 21.

STOCK COMPANIES.

ACME (C. O. W. Schultz, mgr.): Everett, Wash.—indefinite.
ALBEE (Edw. F. Albee, mgr.): Providence, R. I., May 17—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
ARMORY (Louis Van Welthoff, mgr.): Binghamton, N. Y., May 10—indefinite.
ARRINGTON: Salt Lake City, U., March 28—indefinite.
BAKER (Geo. L. Baker, mgr.): Portland, Ore., Sept. 6—indefinite.
BALDWIN-MELVILLE: Nashville, Tenn., May 10—indefinite.
BARRY (H. P. Street, mgr.): San Antonio, Tex.—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BONSTELLE, JESSIE (F. Ray Comstock, mgr.): Buffalo, N. Y., April 26—indefinite.
BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—indefinite.
BOYER, NANCY (Popular Amusement Co., mgrs.): Battle Creek, Mich., May 2-June 1.
BROADWAY PLAYERS: Oakland, Cal.—indefinite.
BROWN, SHERMAN: Milwaukee, Wis., May 3—indefinite.
BUNTING, EMMA (Sidney H. Weis, mgr.): San Antonio, Tex., April 26—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
BURWOOD: Omaha, Neb., Aug. 29—indefinite.
CALUMET (John T. Conners, mgr.): South Chicago, Ill.—indefinite.
CAMDEN (M. M. McCallums, mgr.): Camden, N. J., May 17—indefinite.
CLARKYDE VAUDEVILLE PLAYERS (Harry Clark, mgr.): Chicago, Ill., April 5—indefinite.
COLUMBIA (Frank G. Long, mgr.): Columbia, S. C., May 17—indefinite.
COLUMBIA PLAYERS (Messrs. Metcalfe and Berger, mgrs.): Washington, D. C., May 2—indefinite.
CONKLIN AND EDWARDS': Stapleton, S. I.—indefinite.
COOK (Charles Emerson Cook, mgr.): Springfield, Mass., 17-July 10.
COUNTESS CATHERINE (E. D. Price, mgr.): Grand Rapids, Mich., April 11—indefinite.
COURTNAY-MORGAN: Algona, Mich.—indefinite.
CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.
CRESCENT: Greenpoint, Brooklyn, N. Y., May 3—indefinite.
CUMMINGS (Ralph E. Cummings, mgr.): Montreal, P. Q., April 5—indefinite.
CUMMINGS' COMEDIANS: Montreal, P. Q., May 3—indefinite.
DE LACY, LEIGH (Monte Thompson, mgr.): Brockton, Mass., April 12—indefinite.
DELMAR GARDENS: St. Louis, Mo., May 23—indefinite.
KILLEFORD: Honolulu, Hawaii, April 11—indefinite.
EMPIRE (A. A. Spitz, mgr.): Providence, R. I., April 26—indefinite.
EMPIRE (Empire Theatre Co., mgrs.): Dallas, Tex., March 22—indefinite.
FRIEND PLAYERS (Arthur S. Friend, mgr.): Milwaukee, Wis., Sept. 14—indefinite.
FULTON (Jess B. Fulton, mgr.): Lincoln, Neb., Oct. 18—indefinite.
GLASER, VAUGHAN: Detroit, Mich., April 4—indefinite.
GLASS PLAYERS: Shreveport, La.—indefinite.
HAYWARD, GRACE (Geo. M. Gatts, mgr.): Des Moines, Ia., 9-22, Lincoln, Neb., 23—indefinite.
HERMAN, SELMA (Barton and Wiswell, mgrs.): Seattle, Wash., April 11—indefinite.
HICKMAN-BESSEY (Jack Bessey, mgr.): Chicago, Ill.—indefinite.
HOLDEN: Indianapolis, Ind., April 19—indefinite.
HOLLAND, MILDRED (Edward C. White, mgr.): Cleveland, O., April 26-June 5.
HOME: Hutchinson, Kan., 26—indefinite.
HUNTER-BRADFORD: Hartford, Conn., May 10—indefinite.
JEFFERSON PLAYERS (A. B. Morrison, mgr.): Memphis, Tenn., Nov. 16—indefinite.
KEITH'S: Portland, Me., April 19—indefinite.
KLIMT PLAYERS (George Klimt, mgr.): Chicago, Ill., Feb. 21—indefinite.
LEWIS AND HIGGINS (Edgar Lewis and Wm. H. Higgins, mgrs.): Newark, N. J., April 26—indefinite.
LONERGAN (Lester Lonergan, mgr.): Kansas City, Mo., May 11—indefinite.
LONG (Frank E. Long, mgr.): Kansas City, Mo., Feb. 7—indefinite.
LYCEUM PLAYERS: Rochester, N. Y., May 17—indefinite.
LYCEUM (Ed. Kelsey, mgr.): Toledo, O., April 25-June 19.
LYCEUM THEATRE (Louis Phillips, mgr.): Brooklyn, N. Y., Aug. 10—indefinite.
LYNN STOCK (George D. Mackay, mgr.): Lynn, Mass.—indefinite.
LYRIC: Minneapolis, Minn., Sept. 24—indefinite.
LYRIC: Portland, Ore.—indefinite.
MACK, WILLARD (Willard Mack, mgr.): Salt Lake City, U., Jan. 11—indefinite.
McLEAN (P. C. McLean, mgr.): South Bend, Ind., Jan. 11—indefinite.
McRAE (Henry McRae, mgr.): Tacoma, Wash.—indefinite.
MAJESTIC: Utica, N. Y., May 10—indefinite.
MANHATTAN (Jack Parsons, mgr.): Charleston, S. C.—indefinite.
MILLER, CHARLES: Rochester, N. Y., April 26—indefinite.
ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.
OUR OWN (W. E. Rice, mgr.): Ft. Wayne, Ind., March 21—indefinite.
PAIGE, MABEL (M. Richie, mgr.): Jacksonville, Fla., Feb. 8—indefinite.
PANTAGES' PLAYERS: Seattle, Wash., Aug. 9—indefinite.
PAYTON'S LEE AVENUE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 10—indefinite.
PEOPLE'S (Charles B. Marvin, mgr.): Chicago, Ill., Aug. 24—indefinite.
PERUCHI-GYPZENE (C. D. Peruchi, mgr.): Jacksonville, Fla., April 11—indefinite.
POLI (S. Z. Poli, mgr.): Springfield, Mass., May 10—indefinite.
POLI (S. Z. Poli, mgr.): Waterbury, Conn., May 3—indefinite.
POLI (S. Z. Poli, mgr.): Wilkes-Barre, Pa., May 1—indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., May 10—indefinite.
POLI (S. Z. Poli, mgr.): Bridgeport, Conn., May 17—indefinite.
POYNTER, BEULAH: Cleveland, O., May 10—indefinite.
PRINGLE, DELLA: Boise City, Ia., July 20—indefinite.
RENTFROW (J. N. Rentfrow, mgr.): Houston, Tex., Dec. 20—indefinite.
SEYMOUR, DONNA: Lowell, Mass., May 3—indefinite.
SNOW, MORTIMER: Albany, N. Y., May 10-June 26.
STONE HILL (Frank Grave, mgr.): Peoria, Ill., April 5—indefinite.
VALENCIA: San Francisco, Cal., Sept. 12—indefinite.
VALE, TRAVERS: Manchester, N. H., May 10—indefinite.
VAN DYKE-EATON: Milwaukee, Wis., Feb. 28—indefinite.
WARD COMEDY (Hugh J. Ward, mgr.): Berth, West Australia, June 1-July 10.
WIETING (Nathan Appell, mgr.): Syracuse, N. Y., May 17—indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan.—indefinite.
WOODS (A. H. Woods, mgr.): New York city March 15—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., May 15—indefinite.
YALE (Monte Thompson, mgr.): New Bedford, Mass., April 19—indefinite.

REPERTOIRE COMPANIES.

BARRIE STOCK (Edwin Barrie, mgr.): San Antonio, Tex., April 26-June 5.
BROWN, KIRK (J. T. Macauley, mgr.): Halifax, N. S., 17-29.
CHASE-LISTER (Clint Robbins, mgr.): Jefferson City, Mo., May 15—indefinite.
CHICAGO STOCK (Chas. H. RossKam, mgr.): Detroit, Mich., May 10—indefinite.
CHOATE DRAMATIC (Harry Choate, mgr.): Woodhull, Ill., 17-22.
CUTTER STOCK (Wallace R. Cutter, mgr.): Piqua, O., 17-June 19.
DEMOREST COMEDY (Robt. Demorest, mgr.): Greenville, S. C., 17-22.
DOUGHERTY STOCK (Jim Dougherty, mgr.): Oshkosh, Wis., 17-23, Appleton 24-30.
FRANKLIN STOCK (John A. Himmelein's): Battle Creek, Mich., 16-22.
HALL, DON C.: Mansfield, O., 17-22, Marion 24-29.
HARCOURT COMEDY (Chas. K. Harris, mgr.): Batavia, N. Y., 17-22, Dunkirk 24-30.
HENDERSON STOCK: Princeton, Ind., 17-29.
HICKMAN-BESSEY (F. W. Jenks and Guy Hickman, mgrs.): Tulsa, Okla., 16-22, Coffeyville, Kan., 23-29.
HOWARD, LORIN (J. H. Dobbins, mgr.): Racine, Wis., 9-22.
IMSON, BURT: Kenmare, No. Dak., 17-22.
KEYES SISTERS (W. A. Varney, mgr.): Cumberland, Md., April 19—indefinite.
KEYSTONE DRAMATIC (Max A. Arnold, mgr.): Augusta, Me., 10-21, Gardiner 22, Waldboro 24-26, Skowhegan, 27-29.
MADISON, GLORY (Fred Demont, mgr.): Cheboygan, Mich., 17-22.
MANHATTAN STOCK: Jackson, Tenn., 10-29.
MATINEE GIRL: Sapulpa, Okla., 17-22.
MYRKLE-HARDER (Myrkle-Harder Amusement Co., mgrs.): St. Johns, N. F., Can., April 26-22.
PARTELLO STOCK (Eastern): H. J. Leland, mgr.): Chillicothe, O., 17-22, Newark, O., 23—indefinite.
RICHARDSON STOCK (Eastern): Frank W. Richardson, mgr.): Lansing, Mich., 17-22.
ROSAR-MASON STOCK (P. C. Rosar, mgr.): Logansport, Ind., 17-22.
SHERMAN STOCK (Ell W. Collins, mgr.): Poplar Bluff, Mo., 17-22.
TAYLOR, ALBERT: McAlester, Okla., 10-22.
TAYLOR STOCK (H. W. Taylor, mgr.): Lancaster, Pa., 17-22.
TEMPEST DRAMATIC (J. L. Tempest, mgr.): Phoenix, N. Y., 17-22.
THAT STOCK (D. Otto Hitner, mgr.): Springfield, O., May 3—indefinite.
VERNON STOCK (B. B. Vernon, mgr.): Augusta, Ga., 17-29.
WOOD, DOROTHY (Mock Sad Alli, mgr.): Cedar Rapids, Ia., 17-29.
YANKEE DOODLE STOCK (Geo. V. Halliday, mgr.): Cheboygan, Mich., 17-22, Sault Ste. Marie 24-29.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Washington, D. C., May 3—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Detroit, Mich., May 10—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., April 26—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Brooklyn, N. Y., April 12—indefinite.
ALASKAN (Wm. Cullen, mgr.): Chicago, Ill., April 11—indefinite.
BABES IN TOYLAND: Pittsburgh, Pa., 17-22.
BEGGAR PRINCE (Jack Gilnes, mgr.): Little Rock, Ark., 10-22.
BLACK PATTI TROUBADOURS (Voelckel and Nolan, mgrs.): Colfax, Wash., 18, Spokane 19, Wallace, Ida., 20, Missoula, Mont., 21, Anaconda 22, Butte 23, Helena 24, Bozeman 25, Livingston 26, Big Timber 27, Billings 28, Miles City 29, Glendive 30, Dickinson, N. D., 31.
BOSTON IDEAL OPERA (F. O. Burgess, mgr.): Peoria, Ill., May 10—indefinite.
BOY AND THE GIRL (Carle-Marks, Inc., mgrs.): Philadelphia, Pa., 10-29.
BROADWAY MUSICAL COMEDY (Roy Chandler, mgr.): Buenos Aires, S. A., May 19—indefinite.
BURGOMASTER (Wm. P. Cullen, mgr.): Ventura, Cal., 18, Santa Barbara 19, San Luis Obispo 20, Monterey 21.
CAMERON, GRACE, OPERA: Greenville, Tex., 17-22, Denison 24-29.
CANDY SHOP (Chas. B. Dillingham, mgr.): New York city April 27—indefinite.
CARLE, RICHARD (Carle and Marks, mgrs.): Winnipeg, Man., 17-19, Duluth, Minn., 21, 22, Minneapolis 23-26, St. Paul 27-29.
COLE AND JOHNSON (A. L. Wilbur, mgr.): New York city May 3—indefinite.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Goldfield, Nev., April 26-May 20.
DE ANGELIS, JEFFERSON (F. Ray Comstock, mgr.): New York city April 10—indefinite.
GAIETY OPERA: Galesburg, Ill., May 3—indefinite.
GERMAN COMIC OPERA (Leon Berg, mgr.): Brooklyn, N. Y., 17-22, New York city 24—indefinite.
GINGERBREAD MAN: Butte, Mont., 18.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): Chicago, Ill., April 10—indefinite.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): New York city Feb. 1—indefinite.
GIRL FROM YAMA (Alfred A. Aarons, mgr.): Philadelphia, Pa., May 2—indefinite.
GLASER, LULU (Sam S. and Lee Shubert, Inc., mgrs.): New York city 17-22, Providence, R. I., 27-29.
GOLDEN GIRL (Mort. H. Singer, mgr.): Chicago, Ill., Feb. 15—indefinite.
ITALIAN GRAND OPERA (Gustav Hendricks, mgr.): New York city—May 17—indefinite.
ITALIAN GRAND OPERA (Ivan Abramson, Inc., mgr.): Scranton, Pa., 17, 18, Reading 19, 20, Harrisburg 21, 22, New York city May 24—indefinite.
JANIS, ELSIE (Charles B. Dillingham, mgr.): New York city Feb. 1-June 12.
MADAM BUTTERFLY (Max Fastenheuer, mgr.): Philadelphia, Pa., 17-22.
MERRY WIDOW (Western: Henry W. Savage, mgr.): Billings, Mont., 19, Helena 20, Butte 21, 22, Spokane, Wash., 24-29.
MERRY WIDOW (Henry W. Savage, mgr.): Chicago, Ill., April 25-May 29.
MIDNIGHT SONS (Sam S. and Lee Shubert, Inc., and Lew Fields, mgrs.): New York city May 22—indefinite.
MURRAY AND MACK (John H. Blackwood, mgr.): Los Angeles, Cal., May 2-July 10.
NATIONAL OPERA: Chicago, Ill., May 3—indefinite.
POWERS, JAMES T. (Sam S. and Lee Shubert, Inc., mgrs.): New York city Feb. 11—indefinite.
PRINCE OF TO-NIGHT (Mort. H. Singer, mgr.): Chicago, Ill., Feb. 8—indefinite.
PRINCESS MUSICAL COMEDY: San Francisco, Cal., March 1—indefinite.
QUEEN OF THE MOULIN ROUGE (Thomas Ryley, mgr.): New York city 17-22, Boston, Mass., 24—indefinite.
RED MILL (Chas. B. Dillingham, mgr.): Flint, Mich., 20.
ROBINSON OPERA (C. L. Robinson, mgr.): Montreal, P. Q., May 17—indefinite.
ROYAL COMIC OPERA (Frank E. Tripp, mgr.): Elmira, N. Y., May 10-29, Williamsport, Pa., 31—indefinite.
ROYAL OPERA: Memphis, Tenn., May 3—indefinite.
RORICK'S: GLEN (Herbert Salinger, mgr.): Elmira, N. Y., May 24—indefinite.
SPORTING DAYS (Shubert and Anderson, mgrs.): New York city Sept. 10-May 29.
STUBBORN CINDERELLA (Mort. H. Singer, mgr.): Boston, Mass., May 3—indefinite.
STUBBORN CINDERELLA (Mort. H. Singer, mgr.): Winona, Minn., 18.
SUNNY SOUTH (J. C. Rockwell, mgr.): Island Falls, Me., 18, Fort Kent 19, Ashland 20, Presque Isle 21, Grand Forks, N. D., 22.
THREE TWINS (Joseph M. Gaites, mgr.): Philadelphia, Pa., April 5-May 22, Atlantic City, N. J., 24-26.
VAN STUDDIFORD, GRACE (Charles Bradley, mgr.): Boston, Mass., 10-29.
WILLS MUSICAL COMEDY (John B. Wills, mgr.): Charleston, S. C., 17-22.

BURLESQUE.

BEHMAN SHOW (Jack Singer, mgr.): Philadelphia, Pa., 17-22, Baltimore, Md., 24-29.
BON TON BURLESQUERS (Weber and Rush, mgrs.): Baltimore, Md., 17-22, Washington, D. C., 24-29.
BOWERY BURLESQUERS (E. M. Rosenthal, mgr.): Washington, D. C., 17-22.
BURLESQUE STOCK (E. A. Fischer, mgr.): Los Angeles, Cal.—indefinite.
CRACKERJACKS (Robert Manchester, mgr.): Brooklyn, N. Y., 10-22.
FOLLIES OF THE DAY (Barney Gerard, mgr.): New York city May 10—indefinite.
GIRLS FROM HAPPYLAND (Joe Hurtig, mgr.): Brooklyn, N. Y., 17-29.
INNOCENT MAIDENS: Boston, Mass., 17-22, Brooklyn, N. Y., 24-29.
JERSEY LILIES (Wm. S. Clark, mgr.): Pittsburgh, Pa., 17-22, Philadelphia, Pa., 24-29.
LEWIS, ANDY, AND BROADWAY CELEBRITIES BURLESQUERS: Newark, N. J., 17-22.
LONDON GAIETY GIRLS: Cleveland, O., 24-29.
MARDI GRAS BEAUTIES (Jack Sydell, mgr.): Newark, N. J., 17-22.
NIGHT OWLS (Chas. Robinson, mgr.): Buffalo, N. Y., 17-22.
OCTOROONS (R. D. Miner, mgr.): Washington, D. C., 17-22.
ORIENTALS: Cleveland, O., 16-22.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Chicago, Ill., 16-22, Pittsburgh, Pa., 24-29.
RIALTO ROUNDERS (Dave Kraus, mgr.): Cleveland, O., 16-22, Buffalo, N. Y., 24-29.
STAR SHOW GIRLS (John T. Baker, mgr.): Brooklyn, N. Y., 17-22.
TRANS-ATLANTICS (Joe Hurtig, mgr.): Chicago, Ill., 16-22.
TROCADEROS (C. M. Waldron, mgr.): Toronto, Ont., 17-22.
WASHINGTON SOCIETY GIRLS (Lew Watson, mgr.): Boston, Mass., 17-22.
WATSON'S (W. B. Watson, mgr.): Philadelphia, Pa., 17-June 28.

CIRCUSES.

BARNUM AND BAILEY'S: Cincinnati, O., 17, 18, Dayton 19, Columbus 20, Pittsburgh, Pa., 24, 25.
BUFFALO BILL AND PAWNEE BILL: Brooklyn, N. Y., 17-22, Philadelphia, Pa., 24-29.
CIRCLE D RANCH, WILD WEST (W. A. Dickey, mgr.): Chicago, Ill., 12-24.
GOLLMAR BROTHERS': Poplar Bluff, Mo., 18.
101 RANCH, WILD WEST (Miller Bros., mgrs.): Pittsburgh, Pa., 17, 18, McKeesport 19, Monessen 20, McKees Rocks 21, Youngstown, O., 22, Cleveland 24, 25, Painesville 26, Conneaut 27.
HAGENBECK AND WALLACE: Uhrichsville, O., 18, Mansfield 20.
NORRIS AND ROWE'S: Wenatchee, Wash., 18.
RINGLING BROTHERS': Trenton, N. J., 18, Jersey City 20, Newark 21, Paterson 24, Kingston, N. Y., 25, Schenectady 26.
ROBBINS', FRANK: New Rochelle, N. Y., 17, 18.
ROBINSON'S, JOHN: Weston, W. Va., 18.
SELLS-FLOTO: Grant's Pass, Ore., 18.

MISCELLANEOUS.

ADAMS, JAMES: Suffolk, Va., 17-22.
FLINT, MR. AND MRS. HERBERT L. (L. Flint, mgr.): Muskegon, Mich., 17-23.
GRIFFITH, HYPNOTIST (W. H. Rice, mgr.): Asheville, N. C., 17-22.
HONEST BILL'S SHOW: Morganville, Kan., 18, Clifton 19, Clyde 20, Cuba 21, Belleville 22.
LAMBS' GAMBOL: New York city 24, Hartford, Conn., and Boston, Mass., 25, Brooklyn, N. Y., and Philadelphia, Pa., 26, Washington, D. C., and Baltimore, Md., 27, Cleveland, O., and Pittsburgh, Pa., 28, Chicago, Ill., 29.
McPHEE'S BIG SHOW (A. D. McPhee, mgr.): Bracebridge, Ont., 18, 19, North Bay 20-22.
NORWOODS (Frank Hurst, mgr.): Aberdeen, So. Dak., 17-22.
RAYMOND, GREAT (Maurice F. Raymond, mgr.): Cape Town, South Africa, June 2—indefinite.

LETTER LIST.

WOMEN.

Allen, Maude, Sylvia Alpine, Mahlon Alpine, Corah Adams, Belle Ashlyn, Jennie Elsa Anderson, Mrs. L. E. Atwood, Adra Alnslee, Virginia Anderson, Mary Angelus, Charlotte Allen, Violet Allen, Thelma Aandee.
Belvan, Mae, Elvia Bates, Elsie Bates, Lenora Bradley, Jennie Buckley, Amelia Barieon, Elsie Baker, Marian Bray, Viena Belton, Yolande Bugbee, Kathryn M. Brand, Brownie Billings, Marguerite Blake, Alice Baxter, Marion Buchert, Mabel Brownell, Mrs. J. H. Benner, Winifred Burgess, Eugenia Besserrer, Mrs. Evan G. Baldwin, Elizabeth Brice, Marjorie Blanchard, Geneva Bontwell, Gwendolyn Brand, Henrietta Brown, Beardsley Sisters.
Craig, Florence, Maude Covart, Edythe Chapman, Mrs. E. H. Cahill, Hildia Corall, Margaret Cushing, Margaret Coungee, Anna Carson, Josephine Cole, Mrs. Brandon Courtney, Laura H. Crews, Madge C. Cook, Minnie Crothers, Marguerite Carlin, Leslie T. Court, Patsy Campbell, Florence Crosby, Mrs. N. B. Curtis, Mrs. Louis Chevalier, Hortense R. Clement, Helen Carlton, Mattie Crafts, Edith Crolius.
Donner, Harriet, Mrs. Wm. Dale, Norma De Argo, Rose C. Darling, Amy Dale, Mrs. C. Danielson, Nellie Dixon, Clara Dollard, Grace Dare, Elsie Delmar, Elsen Dare, Drina De Wolfe, Elisabeth De Witt, Mabel Day, F. Dorothy Dean, Dotty Dale, Diana Dewar, Dickie Delero, Mme. N. de Arsy.
Evens, Rose, Effie Ellsler, Gertrude Eddington, Louise Everts.
Forbes, Virginia, Anna J. Frank, Mrs. M. E. Fraser, Florence Francis, Genevieve Florence.
Gray, Alice, Gertrude Goddard, Annie Gibbs, Norma Greggs, Franklyn Gale, Edith Girwan, Dolly Gray, Grace Griswold, Amelia Gardner, Mildred Grover, Maud Grafton.
Harrison, Rosamond, Nina Herbert, Daisy Howard, Margaret Hagans, Minerva Hangeron, Ethel Holmes, Grace Henderson, Carroll Hamilton, Grace Hammond, Beth Harkness, Mrs. L. G. Hern, Martha Hansford, Ella Howard, Mrs. Chas. A. Hewitt, Grace Huntington, Charlotte Hanna, Clara M. Hammer, Violet Holland, Mary Hawes.
Jones, Jennie, Mae Joyce, Mme. Jato, Florence Johnstone, Anna Jordon.
Knoll, Josephine M., Mrs. Chas. A. Kinsley, Florida Kingsley, Paula Kegn, Adele Knight, Edith Kohule, Mattie Keen, Viola Kraft, Kathryn Kidder, Florence J. King.
Lind, Grace, Jeffreys Lewis, Nina Lawrence, Sara Lyons, Hattie B. Ladd, May La Rue, Maude Lambert, Dorothy Lee, Ruth Langdon, Ada Lewis, Grace Lloyd, Minnola Lane, Grace Leonard, Anna Leonard, Vivian Lorne, Edna Lyle.
Millward, Edith, Elanor Miller, Sue Morrow, Sadie Martinot, Mary H. Moody, Alice Mortlack, Henrietta L. Morrison, Edith Mason, Mrs. S. M. Minuse, Gladys E. Marston, Alma Miller, Irene Manning, Rosa R. Morrison, Lillian B. Mattice, Gertrude A. Morrell.
Nesson, Hazel, Mrs. Wm. Norton, Jeannette Nelson, Mrs. Hale Norcross, Evelyn Neiman, Virginian Niles.
Ovey, Geo. Mrs., Miss B. Overton.
Platt, Aurora, Edna Pitkin, Emily Price, Mabel Pennock, Bernice Parker, Salome Park.
Quintell, Minnie M., Sarah J. Quinn.
Rogers, Meta, Edna Reming, Ada Behan, Olivia Rand, Anita Rothe, Georgia Russell, Ada Robison, Mai Reardon, Helen Robertson, Ethel Ricketts, Bertha N. Russell, Mai Roberts, Florence R. Racey, Rachel Renard, Dorothea Read, Frederica Raymond, Gertrude Rutledge, Jennie Reiser, Claudia Rodgers, Laura Russell, Millie Ryan.
Steinech, Anna, Helen Scotten, Helen Singer, Ruth Sheppard, Edith Swayne, Pauline L. Saabya, Rosie Street, Ethel Smith, Ella Schafer, Vera Stanley, Louise Sanford, M. Salvin, Mary Stockwell, Beth Sumerville, Virginia Sturgis, Anne Sutherland, Mrs. T. D. Sullivan, Mrs. M. Shelby, Blanche Steele, Maude C. Shaw, Winnie St. Clair, Gretchen Sherman, Florence Spreen, Mildred Stoker.
Tanner, Mai, Nonie Torrens, Virginia D. Trescott, Helen Taylor, Irene Timmons, Mary Taffe, Gertrude Thurston.
Vincent, Katherine, Mrs. Robt. Vaughn, Mrs. H. Van Amber, Aganita Valdez, Louise Valentine.
Winslow, Leah, Dorothy Webb, Dolly Wilmot, Mabel F. White, Rose Williams, Louise Wolf, Minnie Williams, Bertina Wilson, Helen L. Ward, Alice Weeks, Esther Wallace, Vinnie Wallace, Beatrice Webster.

MEN.

Aldrich, Everett, W. H. Adams, Frank Allworth, H. D. Allen, Ed. B. Adams.
Bagnell, Daniel, F. Owen Baxter, Jno. Bryce, J. A. Braidwood, W. K. Belcher, Harry Beresford, F. S. Beresford, Richard Buhler, Julius Buckbinder, Jno. J. Braham, Lorraine Buchanan, Robt. Buchanan, Edwin Barker, Theo. Bixler, Ralph Bell, H. B. Butler, Ormand Butler, B. Barbaretto, Hugo Benton, Jas. M. Brophey, Wm. Bramwell, Freeman Barnes, Nick Basil, Lawrence Brooke, S. E. Bennington, C. M. Brune.
Clifford, Wm., Tom Clifton, W. Y. Connor, Jack J. Crotty, Eric A. Clarke, Garrett Campbell, A. G. Cooper, Jr., Grover Clune, J. Leonard Clark, Harry Crawley, La Reine Cumley, Stephen J. Cornelius, Frank Carmen, C. Victor Colwell, Burleigh Cash, Walter Cartwright, A. B. Churchill, Charles Cohn, C. D. Carter, George Cohee, J. P. Clark, Clinton Clay, Charles Clark, F. C. Cooper, H. R. Cory, Jack Collins, Jim Cruse, M. B. Curtis, Ed. Corrigan, Bert C. Carber, Harry M. Collins, Maurice Cass, Jno. Charles, Ellsworth Couser, Robt. F. Chandler, Beaumont Claxton.
Darling, Frank, Don C. Du Bois, Robert Dempster, Byron Douglas, Maurice Darcy, Wm. Dartie, Paul A. Dresler

THE EAGLE | NICKELODEON | BIJOU | PRINCESS | THEATORIUM | CROWN

THE MOTION PICTURE FIELD

ROYAL | EL DORADO | VAUDEVILLE | GAIETY | STAR* | ELECKTRA | LYRIC

REVIEWS OF NEW FILMS.

PATHE AND BIOGRAPH HAVE THE TWO STAR PICTURES OF THE WEEK.

Pathe's "Hunter's Grief" and Biograph's "Baby's Shoe," Both Masterly Pantomimic Productions —Vitagraph Has the Best Comedy Subject— Lubin's Two Reels Have Merit—Edison's Madhouse Picture a Hit—Selig and Gaumont Issue Good Subjects.

At the head of the film issues of the past week we must, unquestionably, place the Pathe film d'art, Hunter's Grief, and the Biograph subject, A Baby's Shoe. Of the two the latter appears to have received the stronger commendation. In the opinion of many it is the best subject the Biograph ever produced. In the comedy line the Vitagraph's Dime Novel Dan is the best laugh-provoker of the week, although the Edison madhouse picture is not far behind. Both Lubin reels are above the average, and other releases of the week are generally of satisfactory quality.

Jones and the Lady Book Agent (Biograph, May 10).—While this comedy picture is hardly up to the standard of previous "Jones'" subjects, it is, nevertheless, far above the average motion picture comedy, and has been well received by New York spectators. The character of Jones is represented in the usual effective style, and little Mrs. Jones is as charming as ever, but the lady book agent is a sad old girl. No wonder Jones couldn't endure her. The plot of the story hinges on the book agent's scheme to get even with Jones for ridiculing her. Jones has bought a pair of gloves for his wife, and the book agent, unobserved, substitutes a pair of corsets for the gloves in Jones' overcoat pocket hanging on the wall, and puts a forged note in another pocket, asking Jones to return the corsets and signed "your loving Flossie." Then to insure results the schemer writes to Mrs. Jones, telling her to search her husband's coat for evidence of his perfidy. Mrs. Jones does so, and finds the Flossie note, and when Jones to mollify her presents her with the package of gloves, which prove to be the pair of old corsets, affairs in the Jones' house are in a terrible state. Mrs. Jones would leave the brute, but for the fact that the lady book agent relents, returns the gloves, and begs to have her corsets back, as they are all she has.

The French Duel (Biograph, May 10).—This is a "comic" without a plot, being a caricature of the supposed manner of contracting and conducting a French duel. The insult takes place in a cafe, the lie is given, cards are exchanged and the meeting arranged with exaggerated politeness. The principals and their seconds meet and various forms of combat are tried, with results that are humorous or not, according to the way one looks at it.

Mireille's Sincere Love (Pathe, May 10).—It is probable, since the name of the author appears on the title, that this subject was intended as a film d'art but was not considered good enough to be so classed. The story is not one that lends itself to picture pantomime, and the acting of Mireille's lover is far from satisfactory. The scenic surroundings, however, are picturesque. The two lovers are peasants and the girl's father forbids their marriage. Mireille pines away, wanders to a shrine, where her lover finds her and carries her to their old meeting place and here she dies.

A Striking Resemblance (Pathe, May 10).—Two men resembling each other form the basis of this comedy plot which is cleverly worked out by the Pathe players. One of the men, who is married, has been flirting with a single girl, whose brother demands that he shall marry her. To save his life and escape bigamy the trifler gets another man to impersonate him and marry the girl. All would now be well, but some one sends a note to the girl telling her that her lover is a married man. The impersonator denies it and all repair to the house of the married man where the resemblance between the two is at once apparent and both men are cleared of all suspicion in the eyes of the two women.

A Golden Lie (Lubin, May 10).—Decidedly interesting is this Lubin picture, even if it does introduce an act of self-sacrifice that is not probable outside of a melodrama or a novel. The acting, too, is quite convincing, and would be wholly so if the leading woman had been more capable. An orphan boy is living with a poor family, where he is treated with heartless brutality, but he saves the life of a rich man's child, and the man adopts him. Ten years later he is the rich man's confidential clerk and in love with his benefactor's daughter. The rich man's son tries to rob his father's safe, and the favorite clerk discovers him in the act, but out of gratitude to his employer the clerk takes the crime on himself, and permits the son to pose as the one that had discovered the attempted burglary. The son, however, is not bad at heart, and refuses to go on with the deception, so that the clerk's honor is cleared and he gets the girl.

For Her Country's Sake (Vitagraph, May 11).—There are some elements of thrilling interest in this picture, although there are points in the action that show lack of care. It is a story of the late Civil War, in which a girl acts as one of two dispatch carriers for General Grant. The messengers on horseback are pursued by the Confederates, and in each scene of the pursuit the horses are going slowly at the start, and pull up before the finish, spoiling the illusion of a genuine pursuit. The girl hides in a vacant house, and here the Confederates bring the male messenger whom they have captured. He has concealed the dispatch in a bandage around his forehead. The girl, under pretense of dressing the wound, changes the bandage and gets possession of the dispatch, which she safely delivers.

The Infernal Machine (Vitagraph, May 11).—A banker's amusing efforts to get rid of an infernal machine which a crank has left on his desk, set to go off at a certain hour, furnish considerable fun in this picture. Every time he thinks he has "lost" it some one kindly returns it. A girl carrying a parcel similar in appearance comes along and two crooks steal it from her and substitute it for the banker's parcel, supposing from the careful way the banker has been carrying the infernal machine that it must be immensely valuable. With the girl's parcel the banker makes a fresh start and drops it into a vacant lot, where to his horror, two boys find it and open it, displaying a lunch of apples and cake. Later the crooks arrive with the infernal machine which explodes and they disappear.

An Uneven Keel (Gaumont, May 11).—Pleasing scenic backgrounds and an odd story make this picture interesting in spite of its absurdity. The destitute wife and daughter of a sailor learn that he has been lost at sea, and the girl dressing in her father's clothes starts out to seek work. She ships with a crew and being pressed to stand treat goes the rounds of the water front saloons with two Jack tars who become drunk and quarrel and in the scuffle she is injured. The officer of the ship with whom she had signed finds her and discovering her sex takes her home. The next day he very gallantly calls around and asks her to be his wife.

The Cyclone Sneezer (Gaumont, May 11).—Quite laughable is this picture, although it has no plot and only one very limited idea. The "sneezer" is such a remarkable sneezer that every time he explodes the results are astonishing. Light and heavy objects move off before his blasts, people are knocked over and general havoc is the result.

Lunatics in Power (Edison, May 11).—At last we know what the Edison comedians are good for. They are precisely adapted for taking the parts of inmates in a lunatic asylum. As a consequence this picture is a good one and is full of laughable incidents. The crazy style of action that is so out of place in other comedy subjects is quite appropriate in this one. The inmates succeed in locking their keepers in a cell and then they run things to suit themselves, making it exceedingly interesting for an old fellow who has called to see the superintendent. This official succeeds in getting out by making love through the bars to a female lunatic, who unlocks the door.

The Hunter's Grief (Pathe, May 12).—The story of this subject is probably stronger than any that has preceded it in the famous Film d'Art Series of Pathe Freres. It is powerful in interest that moves the sympathies, and it is produced and acted in a manner befitting the superior character of the subject. New faces from those seen in previous film d'art pictures are apparent, the chief parts being played by M. Mosnier, of the Theatre Renaissance, and M. Chiffin and Mlle. Taillade, of the Odeon. The story is by Jules Sandeau, of the Academic Francaise, and tells of the accidental shooting of a little boy by his father while hunting, and the subsequent insanity of the father, which is only cured six years later, when another son that has grown to resemble the dead boy, brings reason back to the father's mind. The plot is developed in the most delicate and skillful manner, each incident being naturally brought about, and the whole appearing like pages from actual life and not at all like acting or stage manipulation.

The Bachelor's Wife (Essanay, May 12).—The theme is an old one and has been done more than once in motion pictures. It is an amusing story, well adapted for pantomime, and relates to the young man who has been securing funds from some relative on the plea that he has married and later has become the father of a baby. When the relative decides to visit the young man, it becomes necessary for him to borrow a wife and a baby, the baby proving to be a colored one. The acting of the Essanay players would have been much improved if they had tried to appear perfectly natural instead of straining to be eccentrically funny.

Mr. Flip (Essanay, May 12).—Mr. Flip is a young man who insists on flirting with every girl he meets, notwithstanding the trouble he gets into on each occasion. The telephone girl gives him an electric shock; the lady barber daubs him with lather; the laundress ducks him in a tub of water and other girls treat him to equally energetic punishments. But it doesn't appear to do a bit of good, and at the end of the film we are more than satisfied to bid him good-bye.

A Timely Apparition (Urban, May 12).—The story is supposed to relate to ancient Gallic times, and it is acted in strikingly romantic scenic backgrounds, but somehow it does not convince and lacks in interest. The acting is heavy and drags painfully at times. A Gallic chief dies after betrothing his daughter to a young warrior, but rivals plot to depose the girl and her husband from power by having an old pagan priest predict that the peace of the country depends on the sacrifice of the girl on the funeral pyre of her father. The husband succeeds in rescuing her and the two are pursued. Just as they are about to be recaptured an apparition of the old chief appears and warns the pursuers away, waving his benediction on the young couple.

Wilbur Wright and King Edward (Urban, May 12).—This is a short film showing Wilbur Wright in flight in his air machine in Italy when King Edward, of England, was present. The views are very good and could well have been longer.

Bamboo Pole Equilibrists (Urban, May 12).—This is a scene in India showing natives performing on a bamboo pole, balanced aloft by one of their number. The picture is hardly worth the short length of film devoted to it.

A Baby's Shoe (Biograph, May 13).—We must credit the Biograph with another triumph in this exceedingly well acted pantomime. A strong, emotional story is told in the strongest possible way, both as to arrangement of the scenes and the convincing actions of the players. The photography, also, is of the highest class. The story, not altogether new, is that of two children, a boy and a girl, becoming separated in early life, and later meeting and falling in love. In the Biograph version the little boy is taken to raise by a Catholic priest, while the daughter has been adopted into a wealthy family. Each has one of the little shoes of the girl baby, and this pair of shoes results in the identification of the brother and sister at the moment when the betrothal is being arranged, and explanations are being offered by the respective guardians. The horror of the situation is strongly brought out, and we are more than relieved when we find the boy going back to the priesthood for which the kind old father had intended him, while the girl takes the veil. The entire production is of Broadway quality.

In the Bad Lands (Selig, May 13).—Military and Indian scenes in the far West always prove strong drawing cards for Selig pictures and this one is no exception. Not much opportunity is offered for high class acting, but the thrilling nature of some of the scenes make up for much of this deficiency. In the opening scene the messroom of a frontier army post, where a regimental ball is in progress, considerable film is wasted in comedy action which fails to be understood, but after that the picture moves rapidly enough. The surgeon of the post is a morphine fiend, as we gather from seeing him give himself a hypodermic injection in the arm. He loves the colonel's daughter, who is also beloved by a young lieutenant. Suddenly a messenger arrives with news that the Indians are on the warpath and a troop starts out, led by the lieutenant. Realistic ambuscades and battle scenes are shown, with the whites too venturesome, perhaps, in exposing themselves, considering that only two of them fall, while the Indians are almost wiped out. One of the wounded men is the lieutenant, and when he is brought back to the post the jealous surgeon has him in charge and tries to poison him, but is prevented by the colored servant. The half crazed surgeon is then locked up, but gets away and again attacks the lieutenant, but is once more apprehended in time to save the lieutenant's life.

The Right to Labor (Lubin, May 13).—Care is taken in this story to avoid giving offense either to capital or labor. It takes some of the backbone out of the subject, but is a wise precaution, nevertheless, considering the mixed nature of motion picture patrons. In other respects, the picture has points that distinguish it as a notable film, particularly the genuine scenes in a great iron foundry. The men, who are mostly actual workmen, strike for higher wages, but one man refuses to go out, although some of the hotheads try to blow up his home with dynamite. As a reward for his fidelity, he is made superintendent, and when his management of the works results in increased profits, the manager, who is an altruistic sort of chap, authorizes him to raise the pay of the men and to take back all of the old employees who had not already gone to work. A Lubin film without a vision of some sort in it is a rarity, so that we have one at the end of this picture, showing the Goddess of Liberty shaking hands with Capital and Labor. In the humble opinion of the writer this allegorical business might better have been dispensed with.

Good for Evil (Kalem, May 14).—In this film of a Florida lumber community the Kalem players have succeeded in presenting an interesting, though not very novel, story, well acted and quite plausible. If we are able to accept the remarkable change from bad to good that takes place in the character of the heavy. This individual is the owner of a sawmill, and he wants to marry the daughter of one of his employes. He also holds a mortgage against the man's home, which he threatens to foreclose if he can't have the girl. But the girl loves another of the employes and this young man loans to the father of the girl the money he had saved for his marriage. Thereby the mortgage is paid. The mill owner hates to take the money and gets even by discharging father and lover. Three years later the young man, now happily married, saves the mill owner from drowning and the latter experiences such a change of heart that he insists on making amends by a money present, which is accepted by the young couple's baby boy.

The Pony Express (Edison, May 14).—The story is supposed to be one of early Western days, but the illusion is destroyed because the scenes selected are obviously located on Eastern farm land, with little to suggest either the plains or the mountains of the West. There is some difficulty also in recognizing the different characters, excepting the Indians, because the camera in most cases is placed too far from the points of interest. A pony express rider is pursued by hostile savages, who shoot his horse; but he succeeds in holding his assailants off by taking cover behind the dead animal, while a friendly cowboy rides for help. The cowboy is also pursued and wounded, but he reaches the home of the express rider's sweetheart, who then rides to a ranch and secures the aid of a party of cowboys. The rescue party vanquishes the Indians and the two lovers are reunited. The best acting is done by the horse that plays dead.

See a Pin and Pick It Up (Edison, May 14).—As a humorous take-off on the man who picks up a pin because he thinks it will bring him good luck, this picture would have been more successful if the series of unlucky falls experienced by the superstitious man had been managed with more skill. In nearly every case there appear to be no excuse for his stumbles.

Faithful Old Horse (Pathe, May 14).—What should have proven a touching and interesting story of the saving of a boy's life by the intelligence of a horse is marred by careless inconsistencies in the directing. Woodmen on a Winter's day go into the forest, taking along in a sleigh the little son of one of the men. They build a fire and leave the boy while they go about their work. The fire goes out and the boy gets into the sleigh and drives off. Becoming numb with cold, he leaves the sleigh and falls down in the snow. In the meantime the wood choppers return to the camp and, not finding the boy, start out in search of him, but go in the wrong direction, although there is no evidence in the picture that any snow has fallen to cover up the track made by the boy in the sleigh. However, the old horse has more intelligence than the men. He wanders back to the camp and then leads the men to the boy. Again there is no evidence in the picture of further snowfall, but, remarkable to relate, the boy is nicely covered up with a little pile of snow, from which he is duly rescued.

Manufacture of Steel Rails (Pathe, May 14).—This is an interesting and instructive series of views in and around a great steel mill in Europe. It is noted in the picture that the carts of fuel and metal for the furnaces are wheeled by women instead of men.

The False Accusation (Vitagraph, May 15).—There is something very humane and appealing about this novel little story, which is a mixture of the humorous and the pathetic, agreeably acted and staged. A poor actor with a little girl ill in bed gets an engagement to entertain a party of wealthy people. He trims and chalks his cuffs and repairs to the house, where he is asked to dine with the guests. With his thoughts on his little girl, he secretly conceals in his pockets various articles of food from the table. It thus happens that when the host passes around for inspection a diamond ring he had just purchased and the ring is missing, the actor fears to submit to being searched along with the other guests. Suspicion, of course, attaches to him and a policeman is called in to arrest him when the pathetic pilfering he has been guilty of is discovered. At this point the ring is found on the table and the actor confesses his poverty. The hostess is now all sympathy and hastens to the actor's lodgings, bringing the little girl back home with her, regardless of the feeble condition in which we have been led to believe the child is in.

Dime Novel Dan (Vitagraph, May 15).—Reminiscent of an old Biograph subject, Terrible Ted, this picture is, nevertheless, presented in such a novel and laughable way that it must be counted one of the best comedy films of the year. Dime Novel Dan is a messenger boy who is constantly absorbed in a piece of lurid fiction, which he reads intently as he passes along the street, barely escaping death from trains, street cars, automobiles and other dangerous situations. Alternating with these scenes we are shown thrilling incidents of the most blood-curdling description from the pages that Dan is reading. Indians are slaughtered by the score, girls are rescued and dime novel feats of daring are performed that fully account for the messenger boy's interest in the story.

The Actor's Mother (Gaumont, May 15).—Photographically beautiful and acted with the usual intelligence displayed by the best French pantomimists, this simple story is interesting and pleasing. An old woman's son steals her little store of money that he may join his friends at the fair. Here he is induced to sing and performs so well that a party of professionals induce him to run away from home and go on the stage. The old mother is ejected from her home the next day because the money for the rent is gone and she goes out to beg. In her wanderings she eventually comes across her boy's name and picture on a poster, and she finds him prosperous and happy. She accosts him, but he spurns her as a beggar until his photograph, falling from her hands, tells him who she is. Filled with remorse, he folds her in his arms.

Free Champagne (Gaumont, May 15).—There is little to laugh at in this "comic." The picture of a bottle of champagne is seen on a billboard and a wag on the other side of the fence directs a stream of water from a hose through a hole at the mouth of the bottle, so that the picture appears to be spouting champagne. Passers are supposed to be deceived by this and they flock around with tubs and buckets to capture the precious liquid.

Woman's Heart (Pathe, May 15).—We have in this well acted colored film, an illustration of the damage that may be done to a strong story by the supposed necessity that exists in America to eliminate from all films even the suggestion of unconventional circumstances. A married man receives word that a former mistress is dying. He goes to her bedside, and after her death takes their little boy home with him, confessing the truth to his wife. The wife is at first inclined to drive the child away, but the little fellow's appealing attitude is such that she forgives and takes him to her heart. We need not condone the sin of the father when we pronounce his later conduct and that of his wife as truly noble. The story is therefore distinctly wholesome, but in deference to prevailing American sentiment a title has been inserted in the film to make it appear that the dying woman was the man's divorced wife. If they had been divorced there was nothing to conceal, and neither the husband nor the second wife did anything worthy of comment in adopting the child.

The Two Donkeys (Pathe, May 15).—Two crooks steal a donkey which a miller is leading along the road, one of the crooks continuing to follow the miller and holding the halter so that the theft is not discovered. When the miller finds he is leading a man instead of a donkey he seizes the fellow and puts him into the donkey's place to operate the mill. To escape from his bondage the crook writes to his "pal" to bring the donkey, as he has found a purchaser. Thus the miller gets both crooks into his hands along with the donkey. He then ties the fellows in bags, loads them on the animal and delivers them to the police. The picture is humorous and well presented.

A Distracted Man (Pathe, May 15).—This picture shows a series of amusing incidents occurring to an absent minded man, who is continually forgetting himself and giving unintentional offense to those he meets.

Independent Films.

Neptune's Daughter (Great Northern).—This colored film of the dream and vision variety tells an interesting story that would have been improved if the apprentice boy who has the dream had been less of a grown man. However, the dream features in which the boy goes to the bottom of the sea and sees many wonderful sights are cleverly handled, excepting that the wire by which he is lowered appears clearly in the film, thereby destroying the illusion that he is being transported to Neptune's domain by magic. The boy dreams that he comes back to earth with untold riches, and that his oppressive employer comes before him with due humility, begging for mercy. The dreamer, of course, has a rude awakening.

The Beggar Maid (Great Northern, May 10).—This picture, while photographically beautiful and having a certain sort of interest, fails to appeal by its story. The reason appears to be that the woman in the case does not live up to her character and the man shows greater forgiveness than it is ever possible to find in normal human nature. A doctor marries a girl he has found begging and she rewards him by eloping with another man. The other man, in turn, deserts the woman and she goes back to begging on the streets, where the doctor finds her and takes her again to his home, as his wife. It is impossible to believe that a woman whose moral nature permitted her to elope from her benefactor would ever have resorted to begging to gain a living.

GREAT RIVALRY IN PHILADELPHIA.

The Large Picture Houses Setting a Hot Pace by Using Expensive Vaudeville Turns.

"The rivalry among the moving picture and vaudeville houses in Philadelphia is growing in intensity," said the manager of one of these houses last week to THE MIRROR'S Philadelphia representative. "I do not know what the end will be. The demand for high priced acts is steadily growing, and to obtain public patronage we have got to give the best. The moving picture feature is now of secondary consideration. I do not mean by that that we can neglect that feature. On the contrary, we have got to keep it up to the standard already established, as it is a form of entertainment that the public enjoys. By doing that and adding costly vaudeville acts to the programme our expenses have increased rapidly and enormously. So have our receipts—that is, of the leading houses, but the 'little fellow' is beginning to suffer. He can't keep up the pace, for his limited seating capacity will not permit him to give such bills as are now presented at the larger houses. From now on I expect to see the number of these moving picture houses in Philadelphia steadily grow less. As for the larger houses, it looks as though it might be a case of 'the survival of the fittest,' for operating expenses certainly must not be allowed to run ahead of our seating capacity if we are to make any money."

EXCHANGES MAY DO SPECIAL EXHIBITING.

By a new rule just promulgated by the Patents Company, licensed exchanges may now accept contracts to furnish special entertainments for clubs, churches, etc., and a special form of license will be issued to the exchanges desiring it, covering this class of entertainment.

PROMPT SERVICE FOR NEW APPLICANTS.

Licensed exchanges are now permitted to commence licensed service at once with new applicants for exhibition license, by merely remitting the first week's fee for the license, the Patents Company reserving the right to cancel the temporary license after investigation.

"SPECTATOR'S" COMMENTS.

The days of melodramatic acting in picture pantomime are numbered. We see less of it with each new production of the manufacturers. The kind of acting that appears not to be acting is the kind that is best appreciated by patrons of the pictures. This is the same quality of acting that we see in Broadway theatres as compared with the acting that used to be seen in cheap melodrama. To be sure, it costs more money to employ players who can do this sort of thing, but cost in the production of pictures no longer stands in the way with the progressive producers. The highest type of professional players are now in demand in American motion picture studios as they are in those of Paris.

* * *

The writer of these comments had strong evidence presented to him during the past few weeks that American manufacturers are seeking Broadway players, when he was requested at three separate studios to assist in securing certain high salaried dramatic people for work in their picture pantomimes. In two cases celebrated stars were desired, and in one of these cases the writer was told that the star could have his own price. "If we can get him," said the studio director, "if it is only for one picture, he need not worry about his trip to Europe this Summer."

* * *

So it would appear that the policy first started in Europe by Pathe Freres in employing celebrated players from the Comedie Francaise, and first introduced in this country by the Essanay Company, of Chicago, when Henry Dixey was engaged to play David Garrick in pantomime, is soon to become general. We have already seen Humphreys in the Vitagraph's two great Napoleon reels, and we are soon to see a prominent player whose strong impersonations in Broadway plays are well remembered, representing the same character in a pantomime of episodes in Washington's life, now in preparation by the Vitagraph Company. Other star pictures by different companies are sure to follow, and the appearance of well-known players in motion pictures will no longer be an anomaly.

* * *

Indeed, the tendency has been in the direction of high salaried stock players for picture studios for some time. Not long ago a dramatic editor sat with the writer in a box at Gane's Manhattan Theatre for the purpose of seeing the Pathe film d'art, the Assassination of the Duke de Guise. Another picture preceded the Duke de Guise film. It was from the Vitagraph studios. It was of small account as a picture, being a rough comedy, laughable but shallow. In it, however, the editor recognized the face of an old friend.

"Why, there's ——," he exclaimed, naming a well-known legitimate actor. "Why, he's one of the best Shakespearean players Broadway ever saw."

It was true. The actor in question, with several others of the same type, had been for some time employed in the Vitagraph stock. Recently this company has been adding other high class players to its stock company, and the same thing may be said of the Biograph players, a number of whom have been taken from the very best dramatic companies in the country, and more are being added. The character of the Biograph acting, which is distinctly of Broadway quality, is the best proof of the class of players employed. We may also be sure that these players are not secured at any insignificant salaries.

* * *

Time was when it was considered rather a disgrace to work in motion pictures. The players employed were of the melodramatic class, and the pay was in proportion. It used to be thought that a cheap actor was better for the purpose than a really finished player, the argument being that he had to be taught the rudiments of pantomime anyhow, and the less stage schooling he had had the less trouble there would be in teaching him pantomime. Less than a year ago a film manufacturer told the writer that great dramatic directors and actors would be lost in picture pantomime.

"A David Belasco with a company of Richard Mansfields would make a failure of a motion picture," said he, and he believed it.

It is a safe bet that he would not repeat this assertion to-day. It has been found that the cheap melodramatic actor is no better in pictures than on the stage. In fact, he is ten times worse. Intelligence and genuine realism count in directing and acting picture pantomime to a greater degree than in stage work. A stage performance with stagey people overacting and all the cheap and wornout theatrical tricks that have been handed down in the profession may get by in the theatre, especially the popular price theatre, but in picture pantomime the thing that is demanded by all classes is, as remarked above, that highest quality of acting that appears not to be acting.

* * *

Why is this so? The thing is plain enough when we stop to consider. On the stage we see the actors appear and we know it is a stage and they are only acting. This is true of stage pantomime as well as stage drama. There is little real illusion about it, no matter how natural the good player may appear. But in picture pantomime we see the photographic representation of genuine houses, streets and outdoor localities. When we see properly acted scenes in these backgrounds, with players who appear to be genuine characters and not actors, we have the illusion that we are looking at the photograph of an actual event in real life. How necessary it is, then, to avoid all theatrical appearance in make-up and action. The moment we recognize the "actor" and see him "acting" we lose the illusion and part of the strong effect of the picture is gone. Imagine a sensational event in real life—a man, for instance, who has just been told that his fortune has been stolen. Does he stop at the door or gate before going out and wave his arms above his head in appeals to Heaven and curses on the scoundrel, while the thief is disappearing in the distance with the booty? Not at all. He shows his emotion in a natural way, gets his gun or calls the police, and sets off in pursuit without loss of time. And the thief on his part keeps busy escaping. He doesn't weave and prance around in the center of the stage or in front of a motion picture camera while his pursuers are close on his heels. So it is that the good actor who appears not to be acting is taking the place in picture pantomime of the bad actor who is "acting" all the time.

THE SPECTATOR.

INDEPENDENT FILM RELEASES.

By the Great Northern Company, New York: May 19, The Farmer's Grandson, Drama: May 26, Summering in Austrian Alps and Winter Landscapes Around Stockholm, Sweden.

By the Film Import and Trading Company, New York: Week of May 17, The Flirt, Western melodrama (Powhatan).

By the Carson Company, New York: May 27, With Grant, military drama, American manufacturers.

By the World Film Manufacturing Company, Portland, Ore.: May 17, The Introder, drama, 730 feet, American manufacture.

By the New York Motion Picture Company, New York: May 21, Disinherited Son's Loyalty, drama, 850 feet; May 28, Romance of a Fisher Maid, drama, 800 feet; June 4, "Davy" Crockett in Hearts United, drama, 835 feet, all American manufacture.

By the Centaur Film Company, New York: May 22, Johnny and the Indians, comedy, American manufacture.

By the Chicago Film Exchange, Chicago: Week of May 17, no titles reported.

By the Interstate Projecting and Producing Company: Week of May 17, no titles reported.

LEGAL ACTION BY PATENTS COMPANY.

Suit for Infringement Against Mutoscene Company—Other Suits to Follow.

The first legal move of the Patents Company to protect its motion picture patents against infringement was made last week, when suit was commenced in the Supreme Court of the District of Columbia against the Oklahoma National Mutoscene Company. The Mutoscene Company has offices in Washington, and makes and sells motion pictures.

The Patents Company states that positive evidence has been obtained that the camera used by the Mutoscene Company is an infringement of the Edison camera patent, the validity of which has been sustained by the United States courts. It is said that the Mutoscene Company will be enjoined from further infringement, and is liable to heavy damages.

While no particulars are obtainable at this time, it is understood on excellent authority that suits for infringement will be commenced against other independent manufacturers, a number of whom have recently commenced business. It is stated that the apparent delay in starting this sort of aggressive campaign on the part of the Patents Company has been due to the necessity of securing the necessary evidence.

Other aggressive moves by the Patents Company were announced after a conference between the Governing Board of the Patents Company and the licensed manufacturers Thursday. Four film exchanges, three in Chicago and one in Memphis, Tenn., had their licenses canceled. This action is an assurance to the other licensed exchanges that they will be protected against the juggling and exchanging of films by competitors. One of the principal causes of complaint against the Schiller Exchange, of Chicago, was that it had been exchanging films with other offices, in direct violation of the agreement under which a licensed exchange is allowed to use only films that it has leased from the manufacturers. The Star Film Exchange, of Chicago, had its license canceled for furnishing licensed films to unlicensed theatres and for having failed in its agreement to make good on the payment of a penalty which had been imposed for a similar offense a few weeks ago. The United States Film Exchange, of Chicago, lost its license for failing to observe the terms of the license agreement, and the American Film Exchange, of Memphis, was dropped for the same cause. The Patents Company states that it will take vigorous steps and go to any extent to eliminate the practice of exchanging films.

Another item of interest embodied in the report of the conference of the Patents Company board with the licensed manufacturers was the granting of a license to Mitchell's Film Exchange, of Little Rock, Ark., to open a branch office in Memphis, Tenn.

The report of the many reforms and improvements made by the Patents Company for the general advance of the motion picture business, including the obtaining of fire and accident insurance for exhibitors; the department of inspection, which reports on the conditions of all licensed picture theatres, with a view to the betterment of their conditions in sanitation, ventilation, fire safety, etc.; the perfection of a system whereby theatres may be kept lighted during performances, and the splendid work done by the Board of Censorship, was received with much favor. The manufacturers declared themselves much gratified by the work of the Censorship Board and heartily in accord with its activities.

George Kleine, who has just returned from a visit to all of the centres of film distribution west of Chicago, including Denver, Salt Lake City, San Francisco, Los Angeles, and Seattle, reported that he found business conditions with the licensed exchanges much improved, and that complete satisfaction with the licensed service was very generally expressed. Mr. Kleine further stated that the old films issued prior to Feb. 1 are gradually dying out, and that the new licensed films to take their place are in great demand.

NEW SYRACUSE EXCHANGE.

A. C. Hayman Starts One Under License From the Patents Company.

The Moving Picture Service Company, recently organized, with A. C. Hayman, formerly of the Actograph Company, as president and general manager, has arranged to open an exchange in Syracuse, N. Y. The new company has been licensed by the Patents Company and will conduct a licensed service. Mr. Hayman states that his preliminary canvas of the Syracuse field has proven most satisfactory.

"The conditions," says Mr. Hayman, "as I have found them in Syracuse and vicinity for a first class license rental exchange, conducted on the best business principles, are most favorable. Personally I feel under great obligations to the officers of the Patents Company for granting the only license in Syracuse for an exchange located as ours will be, in the heart of a most wonderful field.

"I have secured the most desirable location in the city for our offices, which will occupy the entire second floor of 427 South Salina street. The exhibitors throughout the territory canvassed by me seemed very well pleased at the prospect of having near at hand a license exchange that could serve them with those high class films without which they have found it difficult to successfully conduct their houses.

"We intend to carry the largest stock of machines, supplies and accessories outside of New York city. We have been offered the sales agency for many specialties in the business and will have a number of surprises to spring on the moving picture trade."

LICENSED FILM RELEASES.

May	17.	(Bio.) The Jilt. Drama	997	ft.
"	17.	(Pathe) The Beggar's Coin. Drama	548	"
"	17.	(Pathe) Fountain of Youth. Comedy	354	"
"	17.	(Lubin) The Press Gang. Drama	625	"
"	17.	(Lubin) Faded Flowers. Drama	305	"
"	18.	(Vita.) Teddy in Jungle Land. Comedy	525	"
"	18.	(Vita.) Bridget on a Strike. Comedy	455	"
"	18.	(Edison) A Somnambulistic Hero. Drama	900	"
"	18.	(Gaumont) (Kleine) The World Upset. Comedy	297	"
"	18.	(Gaumont) (Kleine) He Couldn't Lose Her. Comedy	282	"
"	18.	(Gaumont) (Kleine) The Policeman Sleeps. Comedy	344	"
"	19.	(Pathe) Pere Milon. Drama	610	"
"	19.	(Pathe) Blessings Sometimes Come in Disguise. Drama	338	"
"	19.	(Urban) (Kleine) Objections Overcome. Drama	430	"
"	19.	(Urban) (Kleine) Caught on the Cliffs. Drama	545	"
"	19.	(Essanay) The Indian Trailer. Drama	1,000	"
"	20.	(Lubin) The Smuggler's Daughter. Drama	990	"
"	20.	(Bio.) Resurrection. Drama	999	"
"	20.	(Selig) Hunting Big Game in Africa. Drama	1,000	"
"	21.	(Edison) The Sandman. Children's Comedy	685	"
"	21.	(Edison) Little Miss Moffit. Comedy	318	"
"	21.	(Pathe) Daunted by His First Love. Drama	548	"
"	21.	(Pathe) Land of the Midnight Sun. Scenic	448	"
"	21.	(Kalem) The Girl Spy. Drama	920	"
"	22.	(Vita.) Jepthah's Daughter. Biblical	605	"
"	22.	(Vita.) Solomon's Judgment. Biblical	395	"
"	22.	(Pathe) Cartouch. Drama	925	"
"	22.	(Gaumont) (Kleine) Justice or Mercy. Drama	400	"
"	22.	(Gaumont) (Kleine) A Guest's Predicament. Comedy	471	"
"	24.	(Bio.) Eloping with Aunty. Comedy	614	"
"	24.	(Bio.) Two Memories. Drama	380	"
"	24.	(Pathe) A Cure by Gymnastics. Comedy	564	"
"	24.	(Pathe) A Bondsman's Fate. Comedy	367	"
"	24.	(Lubin) Officer McCue. Drama	750	"
"	24.	(Lubin) Mr. Inquisitive. Comedy	225	"
"	25.	(Edison) Brothers in Arms. Drama	1000	"
"	25.	(Vita.) Cigarette Making. Industrial	625	"
"	25.	(Vita.) Old Sweethearts of Mine. Drama	355	"
"	25.	(Gaumont) (Kleine) The Blind Man of Jerusalem. Drama	648	"
"	25.	(Gaumont) (Kleine) The Glories of Sunset. Scenic	285	"
"	26.	(Pathe) Profitable Marriage. Comedy	502	"
"	26.	(Pathe) Unobliging Friend. Comedy	489	"
"	26.	(Urban-Eclipse) (Kleine) How Jones Paid His Debts. Comedy	604	"
"	26.	(Urban-Eclipse) (Kleine) Panther Hunting on the Isle of Java. Sport	337	"
"	26.	(Essanay) Annie Laurie. Drama	850	"
"	26.	(Essanay) Scenes from the World's Largest Pigeon Farm. Scenic	160	"
"	27.	(Bio.) The Cricket on the Hearth. Drama	985	"
"	27.	(Selig) (Titles not reported).		
"	27.	(Lubin).		
"	28.	(Pathe) Miss Faust. Col. burlesque	622	"
"	28.	(Pathe) Alphonse Gets in Wrong. Comedy	341	"
"	28.	(Edison) The Child's Prayer. Drama	660	"
"	28.	(Edison) Professor Fix Fixed. Comedy	345	"
"	28.	(Kalem) A Poor Wife's Devotion. Drama	800	"
"	28.	(Kalem) A Pig in a Poke. Comedy	150	"
"	29.	(Vita.) The Empty Sleeve. Drama	980	"
"	29.	(Vita.) He Couldn't Dance, but He Learned. Comedy	400	"
May	29.	(Pathe) Zoological Gardens in London. Scenic	584	ft.
"	29.	(Pathe) Bottled Up. Comedy	371	"

BIOGRAPH FILMS

Trade Mark

Released May 17th, 1909

Trade Mark

THE RESURRECTION

THE JILT

Awful Results of a Capricious Woman's Whims.

A capricious woman is a most dangerous member of society, but very often her cruel apathy for the feelings of others revert boomerang-like to her own disaster, as is the case with the heroine of this Biograph subject. Dorothy Kirk, a cold, heartless girl, after jilting several suitors, becomes engaged to John Hale. The day of the wedding arrives and Dorothy coolly sends him a note to the effect that it is all off between them. What a blow. The poor fellow's spirit is crushed and he goes the usual route. Lower and lower he sinks until one day, picking up a newspaper, he reads an announcement of the wedding of his old college chum and Dorothy Kirk to take place on that very day. Rushing off to his friend's home he intends to show him her note, but on second thought decides not. However, the friend finds it out, and, feigning illness, dispatches John with a note which is identical with the one he himself received some time before. So John unwittingly wreaks vengance.

Length, 997 feet.

Released May 20th, 1909

RESURRECTION

Free Adaptation of Leo Tolstoy's Powerful Novel.

No literary work has ever enjoyed the popularity of this masterpiece of that celebrated Russian reformer and novelist, Count Leo Tolstoy, with which the reading public of the entire world is familiar. Many adaptations for the stage have been made, but without question this Biograph portrayal is one of the most intense ever given. Never was there such a sermon delivered, nor a succession of thrilling dramatic incidents incorporated in a film subject as in this. Taking the most powerful episodes, it tells the story with an absolute continuity that is wonderful. The staging is typical and elaborate, the acting a revelation of art, and the photographic quality perfect. Aside from this, it presents a moral never before equaled in strength. On the whole, in the art of motion picture productions it reaches the very zenith.

Length, 999 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

Get on Our Mail List and Keep Posted — Write for Our Descriptive Circulars

BIOGRAPH COMPANY

Licensed by the Motion Picture Patents Company.

11 East 14th Street, New York City

Note—The corporate name of this Company is changed from American Mutoscope and Biograph Company to Biograph Company.

CHAIRS Folding Steel Opera Chairs, all kinds. Fireproof Booths. Resistance Grids and Wires. Repairing. New York Steel Production Co., Newark, N. J.

EXTEND THE "CENSORSHIP."

Western Independents Urged to Submit New Films to New York Committee.

The examination of motion picture subjects by the "Censorship Committee," composed of officials of New York civic bodies, is working so well, it is said, that complaints of undesirable films have almost ceased. These examinations apply to the entire output of the licensed manufacturers and importers and to such independent importations as are issued from New York, but up to the present time the committee has been unable to reach an agreement with independent importers outside of New York. In order to make the movement national in scope it is considered necessary that all the unlicensed firms shall agree to submit all of their output to the "Censorship Committee." It is pointed out that the necessity of such co-operation is obvious. On this point a member of the New York Censorship Committee said:

"If the Board of Censorship, whose personnel includes members of the Society for Prevention of Crime, Board of Education, church societies, etc., men and women of such stamp and calibre as to merit the confidence of the most exacting moralists, are able to control the entire film production of both licensed and unlicensed makers and importers, its work will cover the entire country. In that case there will be no excuse for local censorship boards, which have already sprung up in various parts of the country, and which re-examine films that have already been passed by the New York committee.

"On the other hand, if an occasional undesirable film, the output of some company that has not submitted its films to the New York committee, shall be shown, an immediate outcry may be raised against 'indecent motion pictures,' with the probable result that a local censorship board will be formed, either by the police or civic authorities.

"Such local censors are apt to go to extremes and to work so drastically as to not only harm the picture business in their own localities, but to cause great loss to the renters through the rejection or mutilation of their films.

"Unless the work of the New York committee can be made unlimited and truly national, much of the good work that has already been accomplished through weeks of conscientious and efficient labor will be undone."

PICTURES OF CHARLOTTE CELEBRATION.

At Charlotte, N. C., on May 18, 19 and 20, a celebration will be held in commemoration of the Mecklenburg Declaration of Independence of May 20, 1775. President Taft will be present on the occasion and make a speech and other notable men will be on hand. Two moving picture companies representing the Independents and the Trust will have representatives at Charlotte to make films of the events of the celebration. Three carnival companies will be on hand, and the United States government will send a troop of cavalry and a band.

NEW EXCHANGE AT OGDEN.

The Progressive Motion Picture Company, capitalized at $25,000, has been started at Ogden, Utah, and licensed by the Patents Company. The new exchange has the better part of the former Bachman business.

MOVING PICTURE NOTES.

Interesting Items of News from Moving Pictures Theatres the Country Over.

Harry Gale, manager of the Bijou in Willimantic, Conn., has leased the Winsted Opera House, at Winsted, Conn., and will conduct it as a moving picture house. Roy Britton will manage the house for him and sing the illustrated songs. Arthur Richards, of Willimantic, will preside at the piano. The seating capacity of the Scenic is being increased to 500 by the addition of two large galleries on the sides.

The Lyric Theatre, in Salt Lake City, Utah, formerly occupied by the Independent Company, and which they vacated recently at the expiration of their lease, has been reopened as a trust house, with Max Florence as manager. Work is going on by day and night on the Mission Theatre, adjoining the Colonial. This will be a fine up-to-date house for the Independent Company, who recently occupied the Lyric. John E. Clark will continue as manager.

The Electric Theatre in Fulton, Mo., licensed by the Moving Picture Patents Company, Mrs. Joe Craigo, manager, continues to do good business, running 6000 feet of film weekly and three changes of programme weekly. Presented The Inventor's Son's Downfall, Having the Times of Their Lives, In the Nick of Time, Oysters at Concola, and A Fish Story. The first section this week. Miss Mamie Reynolds, vocalist of local fame, continues to attract and please patrons. Miss Fay Craigo, daughter of the proprietress, is musical directress.—EMPIRE (Independent) C. M. McGee, mgr., has changed to a nickelodeon, running 6000 to 7000 feet of film weekly and doing good business; excellent music is a feature.

Beginning 12, the Park Theatre, H. W. Scherer, mgr., will get their films from the Pittsburg Calcium Light Co., J. G. Foley, local representative.

Selig's Always Up-to-Date — You Can't Lose

THE BEST ONE YET

SELIG'S NEW FILM

HUNTING BIG GAME IN AFRICA

Released May 20, 1909

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LOSE NO TIME and order quick from your nearest Film Exchange
They all rent Selig's Films—DON'T MISS IT

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KALEM FILMS

ALWAYS HEADLINERS

Watch for the New Trade Mark and note the winners.

Complete lectures of all films sent to nickelodeon managers without charge. If you are not on our mailing list, send in your name. KALEM CO., Inc., 235-239 West 23d Street, New York City.

Next Issue, Released May 19

THE FARMER'S GRANDSON

An appealing and thrilling story of heart interest. Beautifully toned and double tinted. We are the originators of this new method of tinting, which has proved a pronounced success throughout the world.

OUR ARTISTIC SCENIC SUBJECTS are unrivaled and are greatly in demand.

Do not fail to see "Summering in the Austrian Alps," and the wonderful picture, "Winter Landscapes Around Stockholm, Sweden."

GREAT NORTHERN FILM COMPANY

(Nordisk Film Company, Copenhagen)

7 EAST 14TH STREET, NEW YORK

Licensee under the Biograph Patents. All purchasers and users of our films will be protected by the American Mutoscope and Biograph Company.

POWER'S CAMERAGRAPH

The only moving picture machine for a first class house. Send for Catalogue H.

NICHOLAS POWER CO., - 115-117 Nassau St., New York

The Stadium is now being supplied by Independent Film Exchange, of Pittsburgh.

Mr. Ehling, of the Lyric, in Annapolis, Md., has put in a new front and will increase his seating capacity.

In the Scenic Temple, in Providence, R. I., Coleman and Lewis present an interesting musical act. Tinie Russell, vocalist, and Bon and Air entertain with an acrobatic act. The films are of the best and the illustrated songs are capably rendered by Grace Alwyn. George Harrington and the Nickel Quartet scored at the Nickel in illustrated songs. The films include Why the Mail Was Late, Gold Prospectors, A Clever Reporter, Lucky Jim, and Twin Brothers. An exceptional bill is at the Bijou for the first part of the week. The illustrated songs are capably sung by Jack Kammerer and the Bijou Duo, appropriately staged, and the films are some of the best seen there this season, including The Suspicious Fencing Master, The Love Sick Barber, The Automatic Monkey, Before and After, How They Propose, and Fairy Presents.

The New Crescent, in Kearney, Neb., continues to do a prosperous business and is offering from two to three extra feature films per week. Mgr. Bear will have 20 electric fans installed to keep the temperature as cool as possible during the Summer months. Many rumors have been afloat that there would be two more picture shows open up here in the near future in some of the buildings recently vacated by some of the saloons, this city having voted dry, but so far nothing definite has appeared.

The feature picture last week at Breed's Theatre, in Norwich, Conn., was The Fish Pirates and seven other excellent films, with new songs by Madame Morelle. Roderick Theatre offered the three leading pictures week 10 The Artist's Model, Jealousy, and William Tell, with illustrated songs by Miss Heffernan and Arthur Dudley.

The Grand, in Williamsport, Pa., John Heine, mgr., opened 11 (Licensed). It is a very handsome structure, costing about $25,000, with a seating capacity of about 700. Owned by Gorman and Keyte.

Earl Crabbs, who went to Fort Wayne, Ind., about three years ago and opened the first moving picture house, has sold his last playhouse, called the Casino, to J. P. Mullet, owner of the Family Theatre, which at one time also belonged to Earl Crabbs. Mr. Crabbs leaves to-day for Chicago to become mgr. of a film agency.

The Garden Theatre, in Jackson, Miss., has just been completed and is a most attractive place, opening 10 with a splendid list of vaudeville and moving pictures.

At Hannibal, Mo., the New Star is entertaining large audiences both day and night, with the Cameraphone as the leading feature. The Nickelodeon is also drawing its share of patronage.

Mr. Haney has disposed of the Theotorium in Pine Bluff, Ark., to the Arkansas Amusement Co., which has appointed D. H. Brown mgr.

The moving picture houses in San Antonio, Tex., did a fair business week 2-8. The Alamo, Wonderland, Dixie, Gem, Palace, Princess were fairly well patronized.

Business continues good at the Clement Theatre, Dover, N. H. Week 3-8 the following pleased: Postal Clerk, Blacksmith's Bride, The Medicine Bottle, Jones and His New Neighbors, Jealous Hubby, The Ringleader, Talked to Death, Lure of the Gown, I Did It, Mamma, Cowboy's Argument, Arabian Horsemen, Benevolent Employer, The Cracker's Bride, Chivalrous Beggars, New Cut Roads Up Mont Blanc, Help, Police! The Day of the Dog, Secretary's Revenge. The New Lyric did a fairly good business and presented some very good films.

The moving picture houses, the Nickeldom and the Theadorum in Terre Haute, Ind., continue each week, showing to well filled houses. Illustrated songs demand their share of applause. Bills are changed three times a week at each house.

The Grand, a new moving picture house in Logansport, Ind., opened last week.

The pictures at the Lyric Theatre in Alton, Ill., still attract good business. Kinney and Gulart, middle weight pugilists, appeared in five round bouts May 9-15, and were drawing cards.

At the Gallipolis, O., Theatre, the moving pictures are drawing a good business. Manager Kaufman is using only first-class films and one vaudeville act. This management will be only for the Summer season.

An eight piece orchestra has been added to the Cosmo Theatre in Eagle Grove, Ia., which was sold by Z. B. Stewart to W. S. Barrus, last week.

The Royal, in Alpena, Mich., is still doing the best business in the city. Joseph Ayette is the manager. His policy is to get none but the best films. The courteous manner in which himself and assistants use the patrons of the house makes a big hit with the public here, and incidentally helps business.

The Virginian Amusement Company, which has recently incorporated under the laws of State of Illinois, has secured the Art Emporium, the vaudeville and moving picture show house of Hooperton, Ill.

The Twentieth Century Theatre, in La Porte, Ind., recently destroyed by fire, will open May 18 with vaudeville and moving pictures, under the name of The Phoenix.

The hit of week 3 at the Star Theatre in Portland, Ore., was the pictures of the Wright brothers working their airship during some of their flights near Paris. "The Marathon Craze" was a funny film, burlesquing the long distance runners. There was also a pathetic story, "The Unwritten Letter." Several more films and several songs composed the programme.

At the Arcade, in Brownsville, Pa., the special features last week were Alfred Swinton and Violette Olds in illustrated songs, and Chantelle and Schuyler and May Dale in songs and pictures 10-12, together with the excellent films, drew capacity audiences. The Grand Opera House had Barthmals and Margaret Sill in song and pictures 6-8, and Allan and Collins and the Le Roy Brothers in songs and pictures 10-12, with four interesting films, which pleased large audiences.

DATES AHEAD.

Received too late for classification.

BROKEN IDOL (B. C. Whitney, mgr.): Hamilton, Ont., 21, 22.
DREW, JOHN (Charles Frohman, mgr.): Colorado Springs, Colo., 18, Salt Lake City, U., 20-22.
FRIVOLITIES OF 1918 (Dessauer and Dixon, mgrs.): Pittsburgh, Pa., 24-29.
GAME OF LOVE: New York city May 24—indefinite.
GENTRY BROTHERS' CIRCUS: Washington, D. C., 17-22.
GILMORE, PAUL (Jules Murry, mgr.): Chicago, Ill., 16-22.
GIRLS OF THE MOULIN ROUGE (E. Dick Rider, mgr.): New York city 17-22.
HARVEY STOCK (J. S. Garside, mgr.): Racine, Wis., 17-23, Green Bay 24-30.
HARVEY STOCK (Southern; Harvey D. Orr, mgr.): Marceline, Mo., 17-22, Emporia, Kan., 24-29.
HONEYMOONERS (Cohan and Harris, mgrs.): New York city 17-22.
HOTTEST COON IN DIXIE (S. H. Dudley, mgr.): Philadelphia, Pa., 24-29.
NARROW PATH (F. Ray Comstock and A. H. Woods, mgrs.): Philadelphia, Pa., 24-29.
REVELERS (Sam S. and Lee Shubert, Inc., mgrs.): Washington, D. C., 24-29.
RIGHT OF WAY (Klaw and Erlanger, mgrs.): Duluth, Minn., 17-19, La Crosse, Wis., 20, Madison 21, South Bend, Ind., 22.
ROMANY OPERA: Detroit, Mich., 24-29.
SEVENGALA (Walter C. Mack, mgr.): Bayonne, N. J., 17-22, Perth Amboy 24-29.
SHIPMAN, GERTRUDE, STOCK (Lawrence B. McGill, mgr.): Buffalo, N. Y., May 24—indefinite.

BANDS.

CONWAY'S (Patrick Conway, mgr.): Oakland, Cal., May 10-June 5.
CREATORE (Ed. S. Guzman, mgr.): Chicago, Ill., May 15—indefinite.
ELLERY: Milwaukee, Wis., 2-22.
FERRULO'S: Columbus, O., 10-22.
FISHER AND HIS EXPOSITION ORCHESTRA (C. L. Fisher, mgr.): Michigan City, Ind., 18, Cedar Springs, Mich., 19, Cassopolis 20, Marcellus 21, Kalamazoo 22, 23.
NATILLEO: St. Louis, Mo., May 1-Sept. 4.
PHILIPPINE CONSTABULARY: Atlantic City, N. J., May 3—indefinite.
PRYOR: Philadelphia, Pa., May 29-June 26.
VESSELLO, MARCO: Cincinnati, O., May 9—indefinite.

MINSTRELS.

BRYANT'S: Coney Island, N. Y., May 22-June 26.
DE RUE BROTHERS: Philadelphia, N. Y., 18, Clayton 19, Antwerp 20, Gouverneur 21, Canton 22.
DOCKSTADER'S, LEW (Chas. D. Wilson, mgr.): Ft. Collins, Col., 18, Greeley 19, Cheyenne, Wyo., 20, Grand Island, Neb., 21, Lincoln 22, Kansas City, Mo., 23-2.
FIELDS, AL. G. (Doc Quigley, mgr.): Urbana, O., 18, Dayton 19.

Smokers

Horsford's Acid Phosphate relieves depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.

VAUDEVILLE JOTTINGS.

Lizie Leigh, who opened Monday night, May 10, under special engagement with the Albee Stock co. at Providence, R. I., will only play a limited engagement in stock this Summer prior to her opening in vaudeville for next season. W. A. Tremaine, the author, has sent recently a very strong dramatic sketch to Miss Leigh, which she is considering as a possible addition to her repertoire of vaudeville sketches.

The Home City Singing Four, a new quartette recently organized, were at the New Sun Theatre, in Springfield, O., last week, and were well received. The quartette is composed of Martin, Lucas, O'Brien and Shannahan, and will be given time on the Sun Circuit.

Ralph Johnstone has closed his seventeenth week on the Orpheum Circuit.

The Gnaring Trio are playing Cleveland time and they were warmly received by the Perth Amboy (N. J.) theatregoers recently. As this was their opening date, they will, no doubt, improve, which is not necessary.

The Laughing Horse has been engaged by the Bijou Circuit Co. to play Perth Amboy, Bayonne, New Brunswick, Orange, and Wilmington, Del. Perth Amboy was very much pleased with this act.

THE MIRROR made a misstatement last week when it was announced that Frederic Shrader had returned to the offices of William Morris, Inc., as associate press representative. Fred Shader is the one referred to, and not Frederic Shrader, who is on the staff of "The Globe," in this city.

CORRESPONDENCE

TO CORRESPONDENTS.

As Monday, May 31, Decoration Day, will be a public holiday, it will be necessary for THE MIRROR *to go to press on Friday and Saturday, May 28 and 29, on the number to bear date of June 5. Correspondents, therefore, must forward their letters for that number at least 24 hours earlier than usual.*

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): The Baby Opera (local), Katherine Couric, director, 14; a big event here and well attended.—LYRIC (Neubrik Brothers, mgrs.): Barnes and Levina, the Parkers, Celia Rolston, Lyricgraph 10-15 pleased fair business.

TROY.—FOLMAR'S (Elks, lessees; W. L. Davids, mgr.): The John B. Wills co. week 3; good, to fair business.—ITEM: The co. did not complete its week here on account of a misunderstanding with Manager Davids and gave only two performances.

SELMA.—ACADEMY (William Wilby, lessee and mgr.): The season has closed. Mr. Wilby reports that he is well pleased with the business for the year.

ARKANSAS.

PINE BLUFF.—ELKS' (C. E. Philpot, lessee; S. E. Wilhoite, mgr.): Lucia and Lucia, Bellows, Temple and Aller co., and pictures to S. R. O. 3-8. Lacelle and Lacelle and the Ellises 10-15.—THEATORIUM (E. O. Haney, mgr.): The Mysterious Devauxs and motion pictures 3-8; fair business. Lewis and Love and Herbert and Vance 10-15.

JONESBORO.—OLYMPIC GARDEN (Airdome; J. J. Sinclair, mgr.): North Brothers co. opened 10 in My Jim, to S. R. O.—MAJESTIC (Collins and Bridger, mgrs.): Johnny Jones, Williams Sisters, songs by John Collins, and Majestograph.

COLORADO.

COLORADO SPRINGS.—GRAND (S. N. Nye, mgr.): Message from Mars 1; both performances pleased. Who's Your Friend (Harry Beresford) 10 pleased good house. John Drew in Jack Straw 18.—ITEM: Chicago Symphony Orchestra will give an engagement matinee and night 15, at Stratton Park Pavilion, under auspices of Elks, to help defray expenses for the Elks' Band at the reunion in Los Angeles in July.—MAJESTIC (De Witt C. Webber, mgr.): 3-8: Franklyn Ardell co., C. McMannus, Chefalo and Capretta, Art Adair, and the Majestiscope, also Lind as the feature act, playing to good business.

ASPEN.—WHEELER OPERA HOUSE (Edgar Stallard, mgr.): McIvor-Tyndall 1-4. Moving pictures and illustrated songs 5-9 pleased.

SALIDA.—OSOS GRAND (Frank J. Powell, mgr.): Message from Mars 5; good, to capacity.

CONNECTICUT.

NEW HAVEN.—HYPERION (R. D. Eldridge, mgr.): Described as a "musical moving picture in seven films," Lew Fields' big Summer production, The Midnight Sons, was given its premiere before an audience which packed the Hyperion 12. It is without doubt the most pretentious musical comedy ever attempted in this city. It is doubtful if any other stage large enough to adequately present this play can be found in the New England States. Over 250 people are used during the performance and the scenery filled seven express cars. It was necessary in order to "set" the second act that every piece of scenery used in the first be entirely removed before the change could be made, and it was so elaborate that thirty minutes were required. The Midnight Sons, in a word, adequately describes and portrays the efforts of four sons of a wealthy father, who have been indulged during their whole lives, to earn their own living through different channels. This effort on their part takes place while the father is in Europe, and his return finds their efforts in vain, with the exception of their love making, and, as each has succeeded in this, the father settles a fine sum on each. The first act reveals a swell dinner given by the father (George A. Schiller), a rich politician, on the occasion of his farewell to many friends before embarking for the old country. Each scene following depicts the efforts of the respective sons, Jack, Jr., (Joseph M. Ratliff), who plays at art; Dick (Harry Fisher), who toys with the ticker; Harry (Denman Maley), who trifles with the stage, and Tom (Fritz Williams), who fusses with sports. Other prominent members of the excellent co. are Lotta Faust, Norma Brown, Marion Stanley, George Monroe, John Daly Murphy. The music, tuneful and pretty, is by Raymond Hubbell; words by Glen McDonough, and the production is staged by Ned Wayburn.—GRAND (J. H. Wilkes, mgr.): The closing week of the Grand Stock co. marks the closing of a most successful enterprise by the popular management of the Grand. This season has been the most successful in every respect of several past, and the launching and maintenance of the stock co. has been responsible for the increase in patronage and box office receipts.
E. J. TODD.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): The Hunter-Bradford Players opened their season 10; a review of the opening appears in the stock co. column.—POLI'S (S. Z. Poli, prop.; G. N. Hanscomb, mgr.): Edwin Stevens was the headline entertainer week of 10, presenting in his artistic manner characters from Dickens. Prescelle in scientific hypnotism was featured on the bill. The usual crowded houses at each performance.—SCENIC (H. C. Young, mgr.): Four times daily, week of 10, this cosy playhouse was filled, the magnets being J. W. Drayne, Walter Reynolds, Gertie Holt, Katherine Ryan and new pictures.—ITEMS: Frank Keenan gave an interesting talk Friday afternoon at the Hartford on the Art of Acting.—Frank Monroe and John Wesley, old Hunter-Bradford favorites, join the Cook Stock 17.—Clarence Handyside, last season with Francis Wilson, and also a great favorite, rejoins the Hunter-Bradfords 17.—Hartford will be the only city aside from Boston to receive a visit from the Lambs on their star gambol trip. They will appear at Parsons' 25, at a matinee commencing at noon.—Winchell Smith, the playwright, who has been confined in the hospital for several weeks with eyeritis, at Elm Tree Inn, Farmington, a pleasant suburb. It was at this hostelry that last Summer he wrote his latest success, The Fortune Hunter.—Sam Claggett, "publicity promoter" for the Lambs' Star Gambol, has "camped out" at the Heublein and will remain until the "troupe" arrives, working up the suburbs as far as Springfield.
A. DUMONT.

BRIDGEPORT.—SMITH'S (Ira W. Jackson, lessee and mgr.; A. E. Culver, bus. mgr.): The personal hit of W. S. Hart in The Virginian was emphasized 8 by a coterie of his Westport neighbors, who attended to welcome him. The performance was excellent. The premiere of The Show Girl 10-15 fulfilled anticipations. Margaret McKinney found her prima donna role as congenial as the audiences found it interesting. Hattie Sternbach in a Margaret-Daly-Vokes sort of role repeated her success of a year ago; and Robert M. Sperry, the author and lyrist and producer, made a three-way success. Charles Jewett and Charles Peck carried the burden of the comedy element. Elizabeth Steinmetz was a jolly little ingenue. An augmented orchestra helped to do justice to John J. Raynolds' tuneful score, among which were two exceptionally whistleable songs. A well trained chorus, under the supervision of Grace Rosindale, proved a tuneful adjunct. In brief, The Show Girl, from one point of view, is a success. The Summer season opens 17, with five vaudeville acts and three reels of first-run films, playing three-a-day for 10 cents. Owing to the size of the house (2,300) receipts at this price mount up satisfactorily.—POLI'S (S. Z. Poli, prop.; S. J. Breen, res. mgr.): Laughland is deservingly heading an excellent bill 10-15 [illegible] ing the successful season to a brilliant close. With the possible exception of Corcoran and Dixon, all the acts are good. They include Jape Courthope and co., Vinie Daly, the Watermelon Trust, James F. McDonald, De Renzo and La Due, and motion pictures.
WILLIAM P. HOPKINS.

WATERBURY.—POLI'S (Harry Parsons, mgr.): Fred Niblo returned 6 to an appreciative audience. The Imperial Grand Opera co. 7, 8, in Il Trovatore, Rigoletto and Cavalleria Rusticana, to good business. The Summer season of talking pictures and vaudeville opened on 10, under the direction of James F. Clancy. The vaudeville features included Gladys Stowell, the Moriarty Sisters, and William Evans.

NORWICH.—BROADWAY (Ira W. Jackson, mgr.): Closed its season 8 and will reopen in August with vaudeville and motion pictures for a month, or until the regular season starts. Business has been very good at this house during the entire season.—AUDITORIUM: Week of 10 Vincent Sisters, Devole Brothers, Jim Hussey, Waldron Brothers and usual pictures; fairly good houses.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Granstark 15.—SCENIC (Dorman and Fugere, mgrs.): Thurston and Gray and Regan and Mack 10-15 pleased.—BIJOU (Harry Gale, mgr.): Henderson and Thomas and Marks and Youngs to S. R. O.—ELITE (Theo. Dietrich, mgr.): Emeline, Rostain and Butler, and licensed film service; house prospering under new manager.

NEW BRITAIN.—KEENEY'S (Claude J. Stilbert, mgr.): Bill week 10 included the Four Co-Eds, Alice and Louise Wilson, Wagner Sisters, Sloan and Sousa, Ross and Moore, with moving pictures, to good patronage.—SCENIC (Hallaby and Co., mgrs.): Week 10: Estelle Hart, George and Libby Dupree, with moving pictures, to crowded houses.

MIDDLETOWN.—MIDDLESEX (Henry Engel, mgr.): Business was excellent week 17-22, with pictures, Waldron Brothers, Vincent Sisters, De Vole Brothers, and Musical Millers. Washburn's Circus due here 20, 21. Robbins Brothers' Circus 28.

GEORGIA.

AUGUSTA.—GRAND (Harry Bernstine, res. mgr.): Week 10: Knox and Alrine, the Lecoilers, Kimball Brothers, Juggling Matthieus, Harry Levine, and motion pictures; fine business; well pleased.—AIRDOME (Bandy Brothers, mgrs.): Ed and Hazel Lucas, Lester and Mildred, Rowe and Clinton, Felix Luck, and motion pictures pleased good business.

IDAHO.

BOISE CITY.—PINNEY (James A. Pinney, owner; Walter Mendenhall, mgr.): A Message from Mars 19. The Mills of the Gods 27.—TURNER: Della Pringle Stock (C. K. Van Auker, mgr.) in The Sultan's Daughter last week drew fairly good business.
J. H. TWOGOOD.

ILLINOIS.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.; S. B. Harrington, res. mgr.): Ben Hur 6-8; S. R. O.; pleased. Adrift in New York 9; excellent, to good business. Die Goldene Eve (German) 11 pleased. Paul Gilmore in The Boys of Company B 12. The Blue Mouse 14. The Red Mill 15.—MAJESTIC (National Amusement Co., mgrs.; Henry Sandmeyer, res. mgr.): Howe's moving pictures 6-8; liberal patronage; some of best films ever here. House season closed.—MAIN STREET (Davis-Churchill Circuit, mgrs.; Harry Billings, res. mgr.): Boston Ideal Opera co. opened Summer season with The Mascot 10-16; co. is well liked; capacity business. The Mikado 17-23.—PRINCESS (J. Frank Holliday, mgr.): The Conelleys, J. Frank Holliday, the Princess Four, motion pictures, and illustrated songs comprise strong bill. Two amateur nights each week are interesting.—STONE HILL (Frank Grove, prop.): Stock co. in Three Hats 10-16 pleased excellent business.

QUINCY.—EMPIRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Morgan Stock co. 2-8; fairly good business; pleased. Plays: Big Hearted Jim, The Elmwood Mystery, The Black Flag, An Indiana Romance, A Southern Rose, Struck Gas, The Messenger Boy, The Girl from Out West, The Ranch King, Kathleen Mavourneen, Ten Nights in a Bar Room. Paul Gilmore in The Boys of Company B 9 delighted good house; excellent satisfaction. Turners' Exhibition 10 (local); crowded house; excellent exhibition.—BIJOU (Patrick and McConnell, mgrs.): Week 3-10 John M. Irwin and co., Hanpon, Digas and Burns, Nick and Lida Russell, Jack Hawkins, J. V. Mitchell, and Bijougraph; good bill and attendance. Week 10-17 Fred and Mae Waddell, Billy Mann, Mr. and Mrs. Jack McGreevy, Petching Brothers.

WAUKEGAN.—SCHWARTZ (Central States Co., lessees; R. C. Emory, mgr.): Moving picture shows to be the attraction through the Summer; films furnished by Popular Motion Picture Amusement Co., Chicago; independent; business good.—BARRISON (Mabel Barrison, owner; A. A. Prudenfield, mgr.): Burgess and Johnson, Whangdoodle 4, A Stubborn Cinderella, with Lillian Chapman, William Pinkham, Charles Martin, Harvey Case and co. 6. Bissett and Scott, Leo Fillier, moving pictures, and illustrated songs 10-16; good, to S. R. O.—ITEM: Clyde Adams, trap drummer, and wife, Fay Adams, singer, have resigned at the Barrison, and go to the Casino circuit, playing in Chicago theatres. Mr. Adams is succeeded here by Phil Dahlberg, a Waukegan boy, and he is more than making good.

ROCKFORD.—GRAND (George C. Sackett, mgr.): Grace Haywood 3-5 presented The Christian, Carmen, and Cora the Creole to large houses. The Royal Vendes' Band 9, matinee and evening, pleased large houses. Mary Mannering 24.—ORPHEUM (A. J. Shimp, mgr.): Week 3 the Ortman Trio, Hazel White, Ethel Whiteside, Eveleen Dunmore, Frank and Gertrude Fay, and Nelson Dean and co. pleased large houses.—MAJESTIC (Ralph Carter, mgr.): Reopened 3 with Brown and Hodges, Hawley and Bentley, Charlotte Conte, Marguerita and co., Rastus X. Jasper, Caron and Herbert, Ina Claire, and Edward Blondell and co., pleasing fair houses.—ARENA: Gollmar Brothers' Circus 10 pleased two well filled tents, afternoon and evening.

DECATUR.—POWERS' GRAND (Thomas Ronam, mgr.): Ben Hur 3-5 played to crowded houses; several hundred people being turned away. Charles B. Hanford 8; two fair houses (rain). The Blue Mouse 13 closes the season. Motion pictures will be offered during the Summer.—BIJOU (A. Sigfried, mgr.): For the last week of vaudeville in the old Bijou a bill of comedy has been arranged. For a few weeks, beginning 17, moving pictures will be shown. The bill is: Ethel Whiteside and Pickaninnies, Nat Leffingwell and co., Odel and Kinley, Dorsch and Russell, Alberta Davenport, Ye Olde Home Choir, Tom Mahoney, Albertus and Altus, and pictures.

HOOPESTON.—McFERRIN (William McFerrin, mgr.): The Hutton-Bailey co. opened a week's engagement April 26-1; giving good satisfaction and business good; this attraction closed the house for the season.—ITEM: A. L. Knox, who has been manager of this house since it opened, contemplates leaving the city and resigned, and William McFerrin is the new manager.

ALTON.—TEMPLE (W. M. Sauvage, mgr.): George Devoy and Dayton Sisters, Burnett and Ma-

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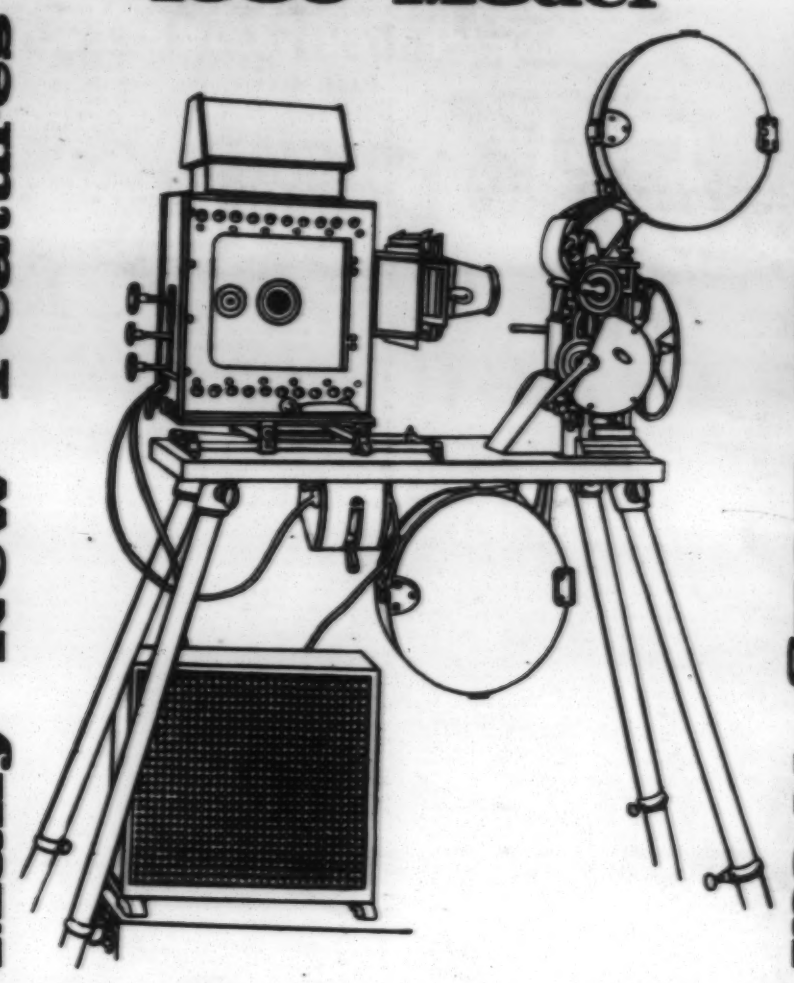

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jor, and Jack Hawkins 9-15. Temple vaudeville features will be eliminated on 15, and house run through Summer months as a picture house, the vaudeville engagements being transferred to the Airdome Theatre.——AIRDOME (W. M. Sauvage, mgr.): Creatore and his band, matinee and night, 14.

STERLING.—ACADEMY (W. F. Lipp, mgr.): Howe's moving pictures 4 pleased good business.——ROLLAWAY (Paul Baxter, mgr.): Opened 1 by Paul Baxter to be used for vaudeville and moving picture house. New building, new scenery, etc.; seating capacity, 600; business for opening week, 1-8, exceptionally large.

AURORA.—GRAND (Chamberlin, Harrington and Co., mgrs.; Charles Lamb, res. mgr.): Polly of the Circus 9; very good co. The Red Mill 16. Mary Mannering in The Independent Miss Gower 25.

PRINCETON.—APOLLO (E. L. Belden, mgr.): Herr Hypnotist 7, 8; fair business. Royal Swedish Band 11 pleased good house. Daniel Sully 24.

KEWANEE.—OPERA HOUSE (Frank F. Shults, mgr.): The Merry Widow McCarthy 8 to small house.

PONTIAC.—FALKS' OPERA HOUSE (M. M. Falks, mgr.): Graustark 7 pleased capacity.

INDIANA.

GOSHEN.—JEFFERSON (Harry G. Sommers, lessee and mgr.): A Broken Idol, with Otis Harlan, April 29, pleased capacity. Al. G. Field's Greater Minstrels 30; excellent performance and business. Inks and Baum motion pictures 1-10; large attendance. Bicknell Young 11 lectured before crowded house. Polly of the Circus 15 closes the regular season.——ITEMS: Arrangements have been made for the Inks and Baum motion pictures to be shown in the Jefferson throughout the Summer.—The fourth regular season at the Jefferson, despite generally unsatisfactory industrial and commercial conditions throughout this part of the country, will finish the most profitable in the history of the playhouse. Richard Carle in Mary's Lamb established the record receipts for the house during the season, while Three Twins established the season's record for actual attendance. In all the theatre was opened to the public 136 times from Aug. 20, 1908, until May 15, 1909.—Eddie Jackson, whose The Prince of Sweden co. closed after a successful season in the West, spent a few days here, his old home.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.; E. J. Welsh, bus.-mgr.): Season closed 7 with a High School concert.——AUDITORIUM (Harry G. Sommers, mgr.; E. J. Welsh, bus.-mgr.): Al. H. Wilson 7 presented When Old New York Was Dutch to an appreciative audience. Tim Murphy in My Boy 8; two fair houses; pleased. Mae Laponte Stock co. 10-15 in The Great White Trail, The Maid of the Mill, The Charity Girl, Madge, The Midget, The Heart of Stone, Lena Rivers, and Pawn Ticket 210.——INDIANA (Thomas Moss, mgr.): McLean Stock co. 10-15 in Don Caesar de Bazan continued to draw two good houses daily.——ITEM: William A. Brady, presenting Tim Murphy in My Boy, and Rupert Hughes, author of the comedy, were here 8.

TERRE HAUTE.—GRAND (T. W. Barhydt, mgr.): Brewster's Millions 2; good house and performance. Babes in Toyland 9.——COLISEUM (J. H. Barnes, mgr.): The Gilpins Hypnotic co. 2-8.——VARIETIES (Jack Hoefler, mgr.): Mr. and Mrs. Jack McGreevy, Four Musical Hodges, Burnett and Mayor, Charles Bradley, and kinodrome 3-9; excellent bill and good houses. Castellane and Brother, World's Comedy Four, Allen and Cromier, Charles D. Coma and Cora, and kinodrome 10-16.——LYRIC (Jack Hoefler, mgr.): Hilda Thomas and Lou Hall, Captain Stanley Lewis and co., George De Voy and Dayton Sisters, Johnson and Payne, and kinodrome 3-9 pleased good business. Burt Weston and co., John M. Irwin and co., Clark and Duncan, Esmeralda, and kinodrome 10-16.

MUNCIE.—WYSOR'S GRAND (H. R. Wysor, mgr.): Tim Murphy in My Boy 6; full house; delighted. This, the first performance on any stage of My Boy, was witnessed by its author, Rupert Hughes, and its manager, William A. Brady, who with Mr. Murphy were called before the footlights in the second act by insistent applause. The co. is well balanced, the leading parts being exceedingly strong. No more suitable role could be selected for Mr. Murphy. Adelaide Manola and Dorothy Sherrod in the woman characters, and Frank Hatch, whose fine work as the assessor is in a class by itself.

FORT WAYNE.—MAJESTIC (Rice and Stair, mgrs.): Our Own Stock co. 3-8 in The Wearing of the Green pleased good business. Al. H. Wilson in When Old New York Was Dutch 9 pleased big house. Our Own Stock co. opened 10 in Alice of Old Vincennes and pleased packed house.——TEMPLE (Frank E. Stouder, mgr.): Week 10-16 excellent bill to packed houses: Bert Howard and Effie Lawrence, Bob and Tip co., Lee Beegs and co., Wilson Brothers, Billy Beard, the Delsaros, Ida Schnee.

EVANSVILLE.—ORPHEUM (Charles W. Swaston, mgr.): Week 9-15 Roberts and Fulton, Howell and Webster, Marie Chapelle, Bill Jones, moving pictures.——ITEM: The local Elks gave two minstrel performances 10 and 11, in which the public were invited, in their hall; good houses greeted a meritorious performance.

LINTON.—GRAND (R. E. Booker, mgr.): Closed its regular season 6 with Along the Kennebec; fair co. and house.——ITEM: The Nichols, 5-cent picture show, has changed to a vaudeville and moving picture show combined; admission advanced from 5 cents to 10 cents, with a change of programme twice each week.

IOWA.

IOWA FALLS. — METROPOLITAN OPERA HOUSE (R. O. Ellsworth, mgr.): Iowa Falls Military Band Minstrels to big business; best local performance ever given in the house. Lena Rivers 15 closes the season at this house. FRANK L. FOSTER.

FT. DODGE.—MAGIC (H. Spencer, mgr.): Will Ward 6-8, eccentric comedian and dancer; good. Lesslt and Anita and Little Silver Plume 10-12. Lesslt, the Arab, in a triple gun juggling act; Anita, brilliantly costumed lady juggler, and Little Silver Plume. Engand's child vocalist. These acts are the best seen here; also excellent pictures.

BURLINGTON.—GRAND (Chamberlin, Harrington and Co., mgrs.): Vendes' Royal Artillery Band 8; fair business. Paul Gilmore in Boys of Company B 10 pleased. The Runaways 14 practically closes the season.——ITEM: The A. O. U. W Grand Lodge held its session here the week of 10.

DUBUQUE.—GRAND (William L. Bradley, mgr.): Ma's New Husband 8; fair business. Marie Dore 24.——BIJOU (Jake Rosenthal, mgr.): George Hillman and his Nine Redpath Napaneea, La Crandal, Wolford and Bergard, Julien and Dyer, and kinodrome 3-8; good business. Ahrensmeyer, the hypnotist, 10-15.

WATERLOO.—SYNDICATE (A. J. Busby, mgr.): Fatty Felix 4 pleased fair business. A Stubborn Cinderella 7 pleased S. R. O. This was the last attraction of the season.

KANSAS.

WICHITA.—CRAWFORD (E. L. Martling, mgr.): The Girl Question 6 delighted two large houses. Dockstader's Minstrels 7 pleased good business. Beryl Hope in Three Weeks 11 delighted two good houses.——AUDITORIUM (J. A. Wolfe, mgr.): Wolfe Stock co. in My Wife 10-15.——ORPHEUM (E. G. Olson, mgr.): Week 10 Hale Ledwith Trio, H. Hatsu, Hollisworth Twins, Irish Jimmy Burrell, pictures, and songs.——PRINCESS (L. M. Miller, mgr.): Week 10 Franklyn Ardell and co., Stubbleficld Trio, Rosa Roma, Newhoff and Phelps, John La Clair, Karl Hummell in illustrated songs.——WONDERLAND PARK (J. T. Nuttle, mgr.): Opens 15 with Haviland's Musical Comedy co. as leading attraction.

LEAVENWORTH.—PEOPLE'S (Maurice Cunningham, mgr.): Lillian Mortimer co. 9-12 in repertoire; big business. Edward Horne co. 13-15 in repertoire.——ITEMS: The Fern, Palms, and Casino, moving pictures, are doing good business.—Vivian Blackburn has returned to New York, after several weeks' visit with her Parents here.—Numerous theatrical parties are attending the performances of Mrs. Fiske in Salvation Nell at Kansas City, Mo., this week.

INDEPENDENCE.—AUDITORIUM (George T. Wakefield, mgr.): Jackson College Girl co. presented The Telephone Girl to large and well pleased audience 4. The Boomer Theatre co. will open a week's engagement 16.

COLUMBUS.—McGHIE'S (W. R. McGhie, mgr.): Under the Oak and Shield 4, benefit local A. O. U. W., to fair business. Theatre closed.——ITEM: S. W. Brundage Amusement Co.'s Carnival and Street Fair 10-15.

LAWRENCE.—BOWERSOCK OPERA HOUSE (Irving Hill, mgr.): Three Weeks 10; fair, to poor house.

HUTCHINSON.—HOME (W. A. Loe, mgr.): Reddick Stock co. 3-8; good co. and business.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Graustark closed 5 and well pleased four good audiences. The Sunny South 8; two good houses; pleased. Strongheart 10 and Black Beauty 14, 15 cancelled. Season closed.——GAIETY (James P. Forrest, mgr.): 13-15 Marr and Evans, Fred McGrath, Annie Carter, Cubanola Trio; business improving.——ACKERS' (Ackers and Blood, mgrs.): Week of 17 Miller and Russell, Fiske and McDonough, Alveno and Lamone, Phil Herman, Frye and Allen; business rushing.——ITEMS: James P. Forrest, late manager of the Nickel, has resigned his position so that he can give his whole attention to the Gayety. He is succeeded by Stephen Bennett, late manager of the Mystic, in Lewiston.—The films used at the Nickel are supplied by the Motion Picture Patents Co.

CAMDEN.—OPERA HOUSE (Tom Hunt, mgr.): Much Ado About Nothing 7; fine, to good house. Ma's New Husband June 5. The Troubles of Mr. Cupid 7.

BRUNSWICK.—TOWN HALL (H. J. Given, agt.): Central Maine Music Festival 4; excellent, to large house. Bowdoin College Dramatic Club June 2.

ROCKLAND.—FARWELL OPERA HOUSE (Fred Eugley, acting mgr.): Graustark 8 pleased good audience.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (Julius Cahn, lessee and mgr.; George S. Wiley, res. mgr.): Carcle Montpellier (local) presented La Belle Limonadiere 11 to large attendance.——SAVOY (Julius Cahn, lessee and mgr.; George S. Wiley, res. mgr.): A fair bill was the offering week 10-15, with Irene Shannon, John Clinton, and the Country Kids in The Village Queen as the feature; as presented the act failed to please. Irene Germon, a pleasing singer with a good wardrobe, scored a hit. Francis Wood, Swan and Bambard, Warren and Brockway, Russell and Held, the Four Staggooles, and motion pictures to large attendance.——BIJOU (L. M. Boas, mgr.): Week 10-15 Leslie and Baker, Harry Rego, Sandy Donaldson, Rowland Travers, Addie St. Alva, Hagan and Westcott, and motion pictures to large attendance.——PREMIER (L. M. Boas, mgr.): Week 10-15 Cecile Morrins and co. Rowland Ascott and Maxine, Grace LaVelle, and pictures to good attendance.——ITEMS: H. F. McCann, of Boston, purchased at auction 8 the Taunton Theatre and its furnishings, scenery, etc. The sale was the sequel of the foreclosure of a mortgage held by James Y. Anthony, of Taunton, against Senator William M. Dean, also of Taunton. Senator Dean purchased the property from Mr. Anthony in 1908, giving notes for a considerable portion of the price. In a suit to recover $26,500, entered immediately after the foreclosure, Mr. Anthony specified that payment of interest had not been made when due March 1, 1909. Mr. McCann's bid was $24,000 for the real estate. Subsequently he bid in the scenery, etc., for $750. Robert Luce, representing the creditors of Senator Dean, who has made an assignment, bid $23,000 for the house, and Ralph Anthony, representing James Y. Anthony, bid $700 for the furnishings. No statement was made by the purchaser as to what he intended doing with the property, but he is understood to represent theatrical interests which will open the theatre next season.—The Puritan, Scenic, Nickel, and Mooney's theatres remain closed.—The Spring number of THE DRAMATIC MIRROR received many favorable comments from managers and members of the profession in town.—Ringling Brothers' Circus is due June 17.—Freebody Park, Newport, R. I., will open in June.—Manager George Hill, of the Sheedy-Jackson forces, arrived home for the Summer 8.

W. F. GKE.

BROCKTON.—CITY (W. B. Cross, mgr.): Annabelle Davidson, treasurer of the house, presented Ward and Vokes in The Promoters 7 to full house; the play and co. gave evident satisfaction. The DeLacy Stock co. in The Prisoner of Zenda 10-15; large and pleased audience.——HATHAWAY'S (McCue and Cahill, mgrs.): 10-15 LaVelle and Grant, Allaire, Edward Roach and Lillian Hart, Lionel Smith, Sullivan and Hamilton, Ward and Raymond, and the moving pictures to full houses.——SHEEDY'S (W. A. Bullivant, res. mgr.): Myrtle Byrnes and co. headed a good bill 10-15; Cardownie Sisters, Louise Hudson, Helen Beresford and co. in Polly's Surprise, Kelly and Catlin, and the pictures to capacity houses.——ORPHEUM (F. U. Bishop, mgr.): 10-15 Marion Littlefield, Rosalind Lowe and Francesco Manetta (repeated their hit of the previous week), Bunth and Rudd, Laura Deane, Billy Tower, Evarts and Barnes, and the motion pictures pleased large audiences.

MICHIGAN.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): The Latimore-Leigh Stock co. week of 3-8 played a successful engagement to good business and gave satisfaction, producing An American Gentleman, An Orphan's Prayer, A Quaker Tragedy, Hearts of the Blue Ridge, All the Comforts of Home, and The Female Detective. Edith Taliaferro in Polly of the Circus came 11 to S. R. O. and gave splendid satisfaction.——BIJOU (Allen White, mgr.): Roxey Moore, Pearl Barrier, the De Lane Brothers, E. G. Waldro, G. Popinsky, and the Hammonds constituted the bill at this house 3-8; good business; pleased.

KALAMAZOO.—ACADEMY (B. A. Bush, prop. and mgr.): Nancy Boyer Stock co. 7-10 in A Country Waif's Romance and Queen of the Arena pleased. Marie Dore in The Morals of Marcus 13. Admiral Bob Evans (lecture) 17.——MAJESTIC (H. W. Crull, mgr.): Week 10 Tuscano Brothers, Roman axe jugglers; Morrow Schellberg and co. in playlet, Happy's Millions; Leo Carillo, monologist; Gilroy, Haynes and Montgomery in The Good Ship Nancy Lee. Majestic pictures; pleasing bill.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, mgr.): Johnson-Burns fight pictures 7 pleased a topheavy house. A week of vaudeville opened 10 with six big acts, headed by Aller, Barrington and Swan. The Governor, the Girl and the Wise Guy is scheduled for 21, 22. St. Charles Parish will give a cantata 28.

TRAVERSE CITY.—STEINBERG'S GRAND: La Carrol and Norworth, Mondane, Philips, Hyms and McKinnon, motion pictures 13-15 pleased.——DREAMLAND (G. Lote Silvers, mgr.): Original Mahnettes, Florence Elwood, "My Honeymoon," by G. L. Silvers, and moving pictures to good business 10-12.

JACKSON.—ATHENEUM (H. J. Porter, mgr.): Ben Hur 10-12.——BIJOU (W. S. Butterfield, mgr.): Week 9 Dane, Claudius and Scarlet, Burt and Bertha Grant, Lorimer Johnstone and Caroline Frances Cook, Nellie V. Nichols, Alpha Troupe, and pictures.

BENTON HARBOR.—BELL (Harry G. Sommers, mgr.; J. A. Simon, bus.-mgr.): The Typewriter Girl 8; fair house. Mae La Porte Stock co. in The Princess of Patches 9; good, to crowded house. High School Minstrels (local) 21.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): Franklin Stock co. week of 3, with the exception of night of 4, played to big business and gave entire satisfaction. Florence Roberts 4 in The House of Bondage pleased packed house.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan, mgr.): Belle of Japan 5; good co. and business. Montana 7 pleased large audience.

BIG RAPIDS.—COLONIAL (Bartlett Dee, mgr.): May Festival (local) 3 to capacity. Reuben and His Sweetheart 5; fair business; pleased.

ALPENA.—TEMPLE (W. R. Roberson, mgr.): The Yankee Doodle Stock co. week 10-15 pleased packed houses. The Franklin Stock co. 24.

PORT HURON.—MAJESTIC (L. J. Slevin, res. mgr.): Al. G. Field's Greater Minstrels 1; good, to fair business.

HANCOCK.—KERREDGE (Ray Kerredge, mgr.): Girls 10; large house; pleased. Franklin Stock co. 11-15.

DOWAGIAC.—BECKWITH MEMORIAL (E. J. Welsh, mgr.): Polly of the Circus 17.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet, mgr.): Richard Carle in Mary's Lamb 8, 9; the best and most perfect musical comedy ever seen here. The Gingerbread Man 18. The Merry Widow 21, 22. Black Patti 23. The Servant in the House 28, 29. Otis Skinner 31.——ORPHEUM (C. N. Sutton, mgr.): Week 8 Camille D'Arville, Adelaide, the Sisters Gasch, Mazuz and Mazette, Elizabeth M. Murray, Warren, Lyon and Meyers, Ernest Yerza, Orpheum films. Week 14 Joseph Hart's Futurity Winner, James Thornton, Sullivan and Pasquelena, Vera Berlinger, Clusk and Bergham, Mack and Williams, Le Dent.——LULU (Dick P. Sutton, mgr.): Musical comedy, A Matrimonial Mix-Up.——FAMILY (G. N. Crawford, mgr.): Week 8 the Makarenko Troupe, Glenroy Russell and co., Bert Page, N. O. More, 1,500 feet films. Week 14 Seymour and Hill, La Mabelle, Fox and Durkin, Walter McCullough, 1,200 feet films.——EMPIRE (J. M. Quinn, mgr.): Week 9 The Davieses, Magueria Sisters, Zeck and Zeck, Eddie Dolan, Sid Giroux, and the Empirescope.

MISSOULA.—HARNOIS' (C. A. Harnois, mgr.): Local High School, coached by Mrs. Daniel E. Bandman, gave An Unequal Match 4 and pleased a large audience. Richard Carle in Mary's Lamb 7 pleased large house.——FAMILY (F. A. Baxter, mgr.): Emmett and Lower, Glenroy-Russell co., Lafere Sisters, Baby Clark, A. A. Von Brunt, and motion pictures 3-8. Fox and Durkin, La Mabell, Brumaman, tenor; E. E. Knotts, Alabama Blackberry; motion pictures, and W. E. Lambert and co. in The Girl and the Stampede 8-15.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung, mgr.): The Red Mill 4; good, to good house. Three Weeks 15. The Blue Mouse 19. Mrs. Fiske 20.——MAJESTIC (L. M. Gorman, mgr.): Foy and Clark, Linzie Daly, Isabel Howell and Girls, Mr. and Mrs. Erwen Connelly, Clara Leonard, the Astaires, Eddie Burns 2-8; excellent, to good houses. Chinko, Miller Four, Lew Hawkins, Ortmann Trio, Minnie Kaufmann, Frank and Gertrude Faye, West and Gerard 10-15.——LYRIC (Frank R. Bradstreet, mgr.): All of a Sudden Peggy 3-8; very good production to capacity. The Frisky Mrs. Johnson 10-15.——DREAMLAND (J. R. Allen, mgr.): Vaudeville and pictures 3-8; good, to good houses.——ITEM: The Majestic will close its regular season 15 and offer moving pictures for the Summer. The class of productions at this house has been raised during the season and the house has played to capacity most of the time.

FORREST W. TEBBETTS.

KEARNEY.—OPERA HOUSE (J. F. Saup, mgr.): Penn in Boots (local) 4 pleased good business. Cameron, wrestler, 11. This house will be closed immediately after June 4 and during the Summer months will be redecorated, new carpets and furniture installed, and many new improvements on the stage will be made. Manager Saup will again have charge of the house next season and is now booking none but the very best of attractions, even though there may be but one attraction a week.

NORFOLK.—AUDITORIUM (M. W. Jencks, mgr.): Burwood Stock co. 21 in The Girl from Out Yonder closes the season.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): The management offered a great bill week 10, with resulting large business: The Five Musical MacLarens, Clipper Comedy Four, Sam Morris, Barr and Evans, the Wally Trio.——STATE STREET (Herman Wahn, mgr.): For the first part of the week, 10-12, Black Buster Brown and the Gold Dust Twins, Sanderson's Marionettes, the Mason Sisters, Irene Hunt, Reeber and Clark; 13-15 Helen Joyce, Franklyn and Davis, Morello Brothers, Bertha Cooper, Stewart-Thomas Trio; business for the week good, although the show for the earlier part was not as good as usual. ALBERT C. D. WILSON.

HOBOKEN.—LYRIC (Grant S. Rigg, mgr.): Talking pictures, lectures, and songs, with Duval Sisters, Musical Four, Lefba Labeau, Wellington Cross and Josephine, Frank Angers and co., Lewey Family, Hoey and Mozar, Irene Lee and Kids, Rose La France's dogs, and Dixon Francis and co. drew packed houses 10-15.——EMPIRE (A. M. Bruggemann, owner; J. F. Krohn, treas.): 10-15 pictures, songs, Walthour Trio, Carita, and five other good acts to fine business. THOMAS J. McALEER.

BURLINGTON.—AUDITORIUM (James W. Lanning, owner; Charles M. Lanning, mgr.): Graustark, with Gertrude Perry in the title-role, gave a thoroughly enjoyable performance 7. Fox and Ward, of Dumont's Minstrels, scored heavily 8; others were the Brown Brothers, Charles Hargreaves, and three reels of pictures, to capacity. Week 10: Pictures, songs, with special features 15. Burnt Cork Minstrels (local) 20.——MAJESTIC (Carl Schwartz, prop. and mgr.): Week of 3: Maxwell, the plantation kid, 3, 4. Miss Geoghan 5, 6. Hagnes Sisters 7, 8. George and Mayhew 8 (a pronounced hit at this house and at the Auditorium, Riverside). George Tichenor and Martin Mattern 7, and the pictures made up a good bill.——ITEM: Manager and Mrs. Charles Lanning are enjoying the balmy days of Spring by long drives in their touring car.

BAYONNE.—BIJOU (Felber and Shea, mgrs.; Burke D. Howard, res. mgr.): Week 10-15 a fine bill of vaudeville, illustrated songs by Neil Farley, and four reels of pictures to excellent business.——BAYONNE PARK (William H. O'Neill, mgr.): Big crowds attended the preliminary opening 3, 9. In the theatre the Columbia Vaudeville co., headed by Edith Helena, Harry Jolson, the Three Deltons, Dennis-Mullen co., Williams and Dermody, made up a very entertaining bill. A balloon ascension in charge of Professor Lola, assisted by Mlle. Theresa, each day. The regular Summer season will open Decoration Day.——ITEMS: Manager Freeman Bernstein announces the opening of the Washington Park Theatre 17.—The Johnson-Burns fight pictures at the Opera House 13-15 drew big business.

RED BANK.—LYCEUM (Fred Frick, mgr.): Robert Edson in The Call of the North 6; fine, to S. R. O. The Taylor Stock co. opened a week's engagement 10 in From Farm to Factory to big business; very good co.; vaudeville features fine. The Avenger 11 and Carmen 12; good houses and plays. A Knight for a Day 21.

PERTH AMBOY.—BIJOU (J. F. Ernst, mgr.): The Laughing Horse, Six Asahi Troupe, Coakley and McBride, Russian Duo, Marion Hillebrant, and Bijougraph 10-12 to S. R. O. Irvin Jones, Catherine Cameron and co., Rhodes and Engel, Ella Hall, Laughing Horse, and pictures 13-15 to capacity.

BRIDGETON.—CRITERION (Ed B. Moore, mgr.): Pictures and songs, with Metta Simpkins, soloist, 10-15, to excellent business.——LYRIC (Crane and Fleetwood, mgrs.): Joe and Dottie Phillips, singing and dancing act, and the motion pictures 10-15; good audiences.

PASSAIC.—MONTAUK (A. M. Taylor, mgr.): Week 10 Edna Phillips and co., Mr. and Mrs. Perkins Fisher and co., the Three Lucifers, Ryan and White, Shewbrooke and Berry, the Four Funsters, Hall Brothers, and the Montascope.

NEW YORK.

ELMIRA.—MOZART (G. W. Middleton, mgr.): The opera season at this house was auspiciously opened 10-15 with Manager Frank E. Tripp's brand new organization, the Mozart Opera co., in Fra Diavolo. Capacity houses enjoyed the splendid production, especial hits being made by Josephine Isleth, Charles Van Dyne, Alonso Price, Lyman Wheeler, Jethro Warner, Elfrieda Wegner, Charles Wallace, and Veva De Ford. George Lyding directed the orchestra with rare skill. Rip Van Winkle 17-22.——RIALTO (F. W. McConnell, mgr.): Hinkleman and McWade, Kaiser and McBride, La Neta, Loretta Fann, Marie Bell, Cora Cherry, Mae Collins, Ed Wilson, and Rialtoscope 10-15; good business.——HAPPY HOUR (Ira Van De Mark, mgr.): Harris Brothers, Trask and Montgomery, Bert Peterson, Francesco Donegani, and motion pictures 10-15; capacity; pleased.——GRAND (E. J. Toole, mgr.): Collins and Cummings, Richard Carleton, and motion pictures; good bill and business.——THESPIS HALL: A Streak of Yellow 7; capacity; pleased.——BORICK'S (Herbert Salinger, mgr.): The Elopement of Ellen 14, 15. Vaudeville (benefit T. M. A.) 19. The County Fair 20-22. Manhattan Opera co. 24—indefinite.——ITEMS: Connelly Brothers, one of whom, John M., is president of the Elmira Chamber of Commerce, purchased the Happy Hour Theatre 11 for $38,000. Manager Van De Mark's lease runs for another year, at the end of which time it is intimated that the theatre will be razed and a big office building erected in its place, although Keith and Proctor have an option on it for theatrical purposes.—Manager Frank E. Tripp discharged every member of the Mozart Opera co. 10 for calling him on the stage of the Mozart Theatre between acts to settle a supposed dispute, and then lifting the curtain unexpectedly and presenting him with a bunch of American Beauty roses as large as a tent. But the "discharge" was part of a humorous speech of thanks and no member of the co. went away from there.—Manager Herbert Salinger's strong co. for the opera season at Borick's reported 16 and rehearsals are well under way for the opening 24. The co. has been completed by the signing of Arthur Wooley for comedy roles, Almon Knowles, baritone, and Florence E. Courtney, soubrette.—Lee Norton, who has just completed his second season as the successful resident manager of the Lyceum Theatre, will remain in Elmira during the Summer to look after the extensive billing interests of that house.—Charles H. Weston has joined the Sherman Brown Stock co., Milwaukee.—Ada B. Gordon, recently of The Mimic World, has joined the Page Stock co.

J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Merely Mary Ann 6; very satisfactory performance to large audience. George Porter and Betty Bancroft admirably sustained the leading roles. Fritzi Scheff in The Prima Donna closed the regular season at this house 8, attracting one of if not the very largest audiences of the season. The star was in fine voice and her songs were repeatedly encored. The work of the co. also won much favor. Mortimer Snow Stock co. opened their fourth annual Summer season 10, opening with The Girl of the Golden West to capacity business; this interesting and popular play was effectively put on. By arrangement with David Belasco the original scenery, properties and lighting effects used at the Belasco Theatre, New York, were secured. Mr. Snow has never appeared here to better advantage and his clever portrayal of Dick Johnson scored for him a distinct success. Lucelle Uravlsky as the Girl also made a marked impression. The balance of the characters were all well handled, especially Edward J. Hayes as Jack Ranch. Much credit is due Stage-Manager Edwin A. Fowler for the remarkably smooth performance. Next week, The Man on the Box.——PROCTOR'S (Howard Graham, res. mgr.): Packed houses enjoyed a splendid bill week 10-15. The headliners were Frederic Bond and co. and the Six American Dancers. Others were Steely and Edwards, Alfred Jackson, Seymour's Happy Family, Barry and Wolford, Bellclaire Brothers.——EMPIRE (James H. Rhodes, res. mgr.): Weber and Rush's Paris by Night 6-8 did big business and presented a popular programme, which included Guy Rawson and Frances Clare, La Minna, Nibio and Spencer, Woods and Greene. With this offering the Empire closed a highly successful season.——MAJESTIC (Emil Deiches, prop. and mgr.): Is doing immensely well with moving pictures and the following vaudeville features for week 10-15: Fanny Wood and Boys, Annie Goldie, Lea and Dolly Wills, Rose Feldman, Harry Monroe, and Jimmy Weston.——ITEMS: Proctor's Annex and the Star report excellent business with pictures.—H. Hillman, manager of Fairyland Theatre, has leased the Empire Theatre and will present the latest moving pictures during the Summer months.—Dennis J. Cleary, for many years special officer at Proctor's Theatre, died at his home here May 9.—Henry Riley is home after a successful season with Dave Marion's Dreamland Burlesquers. He will appear under the same management next season.—Ringling Brothers' Circus comes 28.—Herbert Ayling was here 8 with Fritzi Scheff co. He is an old stock co. favorite and was greeted by his many friends in this city.—Louise Homer appeared in concert at Odd Fellows' Hall 17. G. W. HERRICK.

ROME.—LYRIC (direction of F. R. Lescher, Inc.; Edward J. Gatley, mgr.): Evangeline (local) 6-7, pleased two fair sized houses. Parsifal 21.——IDLE HOUR (J. Y. Burns, mgr.): Shelley and Mack, comedy, and Don Harold Rosenthal 6-8; Mont and Anna Murray 10-12; pictures and songs by Edna Geisler.——ITEMS: Irving Reynolds, of Utica, has gone to Point Pleasant, W. Va., to assume the management of Bryant's Stock co. during the Summer; the co., comprising about forty people, will give tent and boat shows through the South. The Hatch Carnival co. have been secured to put on a street fair in Little Falls the week of June 7; the fair will be held in connection with the State convention of Elks. Ollo and Stephens, proprietors of the Family Theatre, of Little Falls, have closed until Fall, when they will open with added attractions and many alterations to the interior of the house. Walter C. Wilson is drilling the Rome talent to present The Mascot 29 at the Lyric, for the benefit of the hospital.

NEW ROCHELLE.—THEATRE (M. Loew, prop.; Burt K. Wilson, mgr.): 10-12 Reece and Sims, Crowley and Delle, Ned Bennett, Miss Forrester; 13-15 Barnes and West, Frank Angers and co., Olga Malakoff. 17-21 Gertie Everett, Harcourt Sisters, Cross and Josephine Le Va Ladena, Handson and Woods, Harry Dare. Featured acts, 10-12 Ella Cameron and co.; 13-15 Cora Young, Hood Corson Sextette; big hits. 17-22 Coddington and Wilbur will appear here for one week in a sketch entitled The Fun of the Williams, with seventeen characters. Business for week was excellent.

TROY.—RAND'S OPERA HOUSE (Reis Circuit Co., bosses: H. T. Thompson, res. mgr.): Mr. and Mrs. Boros Thomashefsky in The Devil 12; large audience. A Knight for a Day 13; big house.——LYCEUM: Under the auspices of the Troy Police B. and P. Association, Blanche Bates in The Fighting Hope 10-12 delighted splendid audiences.——PROCTOR'S GRISWOLD (Guy Graves, mgr.): Pictures, songs, and vaudeville are drawing big houses and giving satisfaction.

OSWEGO.—ORPHEUM (C. P. Gilmore, mgr.): Week of 10 Grand Comedy Four in Fun in a Country School, also moving pictures and illustrated songs.——LYCEUM (A. J. Garrett, mgr.): Week 10 Billy Sadler, Irish comedian, and Madge Daytell, singing and dancing artist; also moving pictures and illustrated songs.——ITEM: Minnie Milne, playing Miss Harp in Mrs. Wiggs of the Cabbage Patch, which closed a very successful season April 24 at Manchester, N. H., is in town to spend the Summer at her residence here.

JOHNSTOWN.—GRAND (J. A. Colin, mgr.): Union Depot (local), auspices St. Mark's Lutheran Church, 4, 5, pleased good houses. Burns-Johnson pictures 6; two good houses. American Vitagraph 8 delighted two S. R. O. houses. Whitney's Knight for a Day, with Frank Deshon in the leading role, pleased large business 11. The principal attraction of the season was Blanche Bates in The Fighting Hope 13 and pleased capacity. E. J. Cahill's Minstrels 21.

MT. VERNON.—ORPHEUM (Fred Snyder, mgr.): Charles Anderson, Bill Maher, Harry Wilson, Osborne and Wallace, and the Orpheum Stock co.; business good.

NIAGARA FALLS.—INTERNATIONAL (Harris Lunsberg, mgr.): Lloyd Brothers, Miller and Erino, Robinson and Warriner, Levitt and Falls, Wilkinson and Sully 10-12 pleased fair business.

LYONS.—MEMORIAL (Burt C. Ohmann, mgr.): King of Tramps 13. Howe's moving pictures 27.

SYRACUSE.—WIETING (John L. Kerr, mgr.): Lyman H. Howe's pictures to light business 8, 9. The Round Up drew well 10-12. Wieting Stock co. 17-22.——BASTABLE (S. Bastable, mgr.): Mr. Bastable lately decided to inaugurate a stock season 17-22, with the Katherine Rober Stock co. (a former favorite) as the attraction and Madame Sans Gene as the opening play. In the co. are Katherine Rober, Leander Blanden, Sarah Kyles, W. B. Sargent, W. R. Warren, Wayne Campbell, W. J. Schultz, Arline Bennett, and Earl Ritchie. Prices will range from 10 to 50 cents.——GRAND (The Grand Co., mgrs.): Pianophiends, Willard Simms and co., Lillian Shaw, the Lahakana, Keno and Lynn in The Operator, and

IN BROOKLYN THEATRES.

When Louis Mann appeared at the Grand Opera House earlier in the season he was greeted with large and enthusiastic audiences, and his play, The Man Who Stood Still, created an excellent impression. Mr. Mann and the same play returned this week and started an engagement at the Broadway Theatre Monday night, creating the same excellent impression before a large audience. Supporting the star are Mathilde Cottrelly, Robert A. Fisher, Leslie Bennett, H. A. La Motte, Corinne Malvern, and Emily Wellman. There will be matinees Wednesday and Saturday.

A very attractive bill is offered this week by the Aborn Opera company at the Grand Opera House, in Tales of Hoffmann on Monday, Tuesday and Wednesday nights and Lucia di Lammermoor Thursday, Friday and Saturday, with the usual matinees Tuesday, Thursday and Saturday. The most successful opera given here last season by this company was Tales of Hoffmann, and so large was the demand for seats that the opera was continued through the week. The same artistic performance of the piece is offered this week, with beautiful scenery, costumes and electrical effects, all of which aroused enthusiastic appreciation Monday night. Homer Lind, who sang the role of Dr. Miracle last season, was especially engaged to sing the part this week, and he gave his usual painstaking performance. He was in fine voice and had to repeat a number of the arias. Others in the cast who did well were Phil Branson, Lois Ewell, Harry Davies, Jessie Bradbury, Grace Belmont, Elizabeth Ranny, and James Murray. The week of May 24 will be the final one of the season and a special programme has been arranged.

At the Majestic Theatre this week the favorite Brooklyn actress, Cecil Spooner, is the attraction. She appears in her new play, My Partner's Girl, an interesting little story, with its picturesque scenes of life in Oklahoma. Supporting Miss Spooner are Augustus Phillips, Howard Hall, George Palmer Moore, Lon Haskall, Robert Smiley, Homer Barton, W. D. Chaflin, Thomas Callahan, Theodore A. Doucet, J. W. Nichols, Howard Lance, Edith Yager, and Rose Carlotto. With this attraction the season at the house closes.

The Greenpoint Company at the Greenpoint Theatre presents In the Bishop's Carriage this week. Jessie McAllister, who is cast for the role of Nance Olden, gives a creditable performance. Miss McAllister is rapidly coming to the front and her work this week shows a big stride forward. G. A. Forbes, as Latimer, leaves nothing to be desired, and the comedy role in the hands of Charles Scofield is one of the best features of the performance. Ben F. Wilson does effective work as Tom Dorgan. Others who score are Emelie Melville, as Mrs. Ramsay; Miss Martin, as the daughter; Nina Melville, as Mag Monahan. The rest of the cast gave good support. Next week, At Piney Ridge.

Corse Payton's Company appears this week in Alice of Old Vincennes, and Minna Phillips, as Alice, seems to be right in her element. Her performance Monday brought forth enthusiastic applause. In fact, every member of the company appeared to advantage, and shared in the success of the production. Louis Leon Hall, Joseph Gir

the Bruces to good business 10-15.——SAVOY (L. Desmond, mgr.): Edra, Sam Linz, the Robbins, May Evans, Murphy and Palmer, Leo, and motion pictures well attended 10-15. E. A. BRIDGMAN.

YONKERS.—ORPHEUM (Harry Leonhardt, mgr.): Week 10-15 supplementary season, with Hoey and Walters, Barrett and Scanlon, Will Morrissey, Florence Grismer, and six series of latest motion pictures, with performances 2.30, 7.30, 9.30 p.m., to fair business.——ITEM: Frank A. Robbins' Circus 10 to good business. F. O. FRENTHY.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw, mgr.): The Harcourt Comedy co., featuring Charles K. Harris and May Melvin, 3-8, pleased good business. Plays: A Fight for a Million, Dens of New York, Gates of Justice, The Great Detective, My Old Kentucky Home, The Gambler's Wife, A Child of Fortune, and The Heart of the Klondyke. The Man on the Box 20. Parsifal 22.——ANTIQUE (Robert Sharkey, mgr.): Eddie Morton, Hughes Brothers, Merrill and Symonds, Robert Sharkey in songs, and three reels of films 10-15; fine business.——BIJOU (J. R. Worthen, mgr.): Major Archie Bowser and four reels of pictures 10-15; good business.——LYRIC (J. Grafton Greene, mgr.): The Two Le Claires, the Four Albions, Frank Gasbarra, songs, and three reels of pictures 10-15; big business.——STAR (H. M. Griggs, mgr.): Mabel Gates in songs and four reels of pictures 10-15.——WONDERLAND (C. P. Gilmore, mgr.): The McGowan Trio and three reels of films 10-15; good business.——ITEMS: Amateur night held here 7.—Captain Charles W. Eddy, of New York, was here 7 and made arrangements with Manager Mattraw for presentation of Parada 25-28, for benefit of the Trade School. Three hundred local people will appear in the production.

COHOES.—PROCTOR'S: The first performance in this theatre in six months was given 7, when A Knight for a Day pleased capacity business.——LYCEUM: Minstrels (local) 11 to large business. Al. Wilson in When Old New York Was Dutch 10. This house will remain open during the Summer months with moving pictures.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Moving pictures three times a week, six reels licensed films, two illustrated songs by Murry Sabin each show; good business.——STAR (Foster and Manning, props.): Three reels licensed films, two illustrated songs by H. P. Ford; three changes weekly; good business.

CORTLAND.—THEATRE (L. M. Dillon, mgr.): Rambler Minstrels (local) April 29, 30 to good business. William Faversham in The World and His Wife 1; excellent production and business. Pictures and vaudeville 3-8 to good business. Polly of the Circus 26.

HERKIMER.—GRAND (Ben Schermer, mgr.): Minstrels 11 (local), benefit Masonic Club; packed house; pleased.——GRAND (W. A. Douque, mgr.): Cogan and Bancroft, James Godman, Kennedy and Kennedy, Rasma, and pictures to big business.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Mimic World 5; fair. The Witching Hour 7 pleased big business.

WELLSVILLE.—BALDWIN (Interstate Amusement Co., lessees and mgrs.): Humanova moving pictures for the Summer.

NORTH DAKOTA.

MANDAN.—OPERA HOUSE (H. H. Williams, mgr.): The Gingerbread Man 25.——TOPIC (Rehfield and Humeston, mgrs.): Kenmores, Smede, and Mechanical Doll 4-6; Stanley and Scanlon 7, 8 to good houses.

BISMARCK.—BIJOU (R. H. L. Vesperman, mgr.): Amateur Merchants' Carnival, under direction of Carrol Johnson, 4, 5, pleased good business.

GRAFTON.—GRAND (H. L. Haussamen, mgr.): Monte Cristo 5; best this season to light business.

JAMESTOWN.—OPERA HOUSE (Morris Beck, mgr.): Lillian Russell in Wildfire 17.

OHIO.

URBANA.—CLIFFORD (Edward Clifford, mgr.): Al. G. Field's Minstrels 15.——LYRIC (Larry P. Ryan, mgr.): Billy Stanford, Dutch comedian (fine); Jack and Claire, musical (pleasing), 6-8; Marie Laurent, singer; Mussey and Kramer, rube and musical (above the average), 10-12, with pictures 10-12, did good business.——ITEMS: Ernest Wilson, a vaudeville singer, came home to recuperate from poor health.—Mrs. Gladden, aged ninety-four, who could read without glasses, died recently. Deceased was grandmother of Billy Single Clifford.—Elmer Fritz is home from his season with Tempest and Sunshine.—Next few weeks will find me visiting friends in eastern Pennsylvania. WILLIAM H. McGOWN.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Sir General, the Kneedlers, and Sing Fong Lee 6-8; business and acts good. Three Pattens and Bernhardt and Seafert 10, 11. Al. G. Field's Minstrels 13; splendid, to big business. Otis Harlan in A Broken Idol 17.——ELECTRIC (J. F. Durham, mgr.): Von Serley Sisters and E. J. Brown 6-8 satisfied good business. Ingram Kyle and co. failed to please 10, but the Nicholls Sisters and Mr. Chris were very clever and drew large patronage.——BIJOU (Fred C. Parsell, mgr.): Continues to do good business with only pictures and songs.

WARREN.—OPERA HOUSE (John J. Murray, mgr.): Vaudeville and pictures have caught on well at this house, with excellent patronage. April 26-10 Maximus, Elliott Sisters, James Bennett, Margo's Manikins, Memphis Student Trio, Holmes and Waldren, the Dancing Butlers, Lloyd and Castina, George K. Brown, songs. House is using anti-trust picture films.

FINDLAY.—MAJESTIC (Harry Rennels, mgr.): The Majestic Stock co. 10-15 in Her Sweetest Sin and The Price of Silence pleased good business.——ORPHEUM (W. M. James, mgr.): Sadie O'Niel, Tod H. Miller, Van and Vedman, Armand, Ida Howell, Eugene and Mar 5-10; good bill and business.

STEUBENVILLE.—GRAND (C. W. Maxwell, mgr.): Babes in Toyland 12 pleased fair house. Monte Carlo Girls (burlesque) 13.——NATIONAL (W. G. Hartsborn, mgr.): 5-12 Allen Bennett, Devean, Shannon and Straw, Develda and Zelda, Tulsa, Davis and Farrow, and Livingstone and co.; good, to large returns.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Dresden Philharmonic Orchestra 11, matinee only, local management W. E. Simpkinson, with Madame Langendorff, Albert Spaulding; large and fashionable audience delighted.——ITEM: W. E. Simpkinson (local) conducted the Symphony in B Minor by Schubert.

LIMA.—FAUROT (L. H. Cunningham, mgr.): Week 10-15: Partello Stock co., drawing good houses and giving satisfaction.——ORPHEUM (Will G. Williams, mgr.): Week 10-16: Hansone, magician; Cora Lawton, Mitchell and co. in The Devil, Landeros Troupe, Bartell and Garfield, Carmelli Poses, and pictures; drew well.

NORWALK.—GILGER (M. Reiss Circuit Co., lessees; W. A. Roscoe, mgr.): Al. G. Field's Minstrels pleased capacity house 10 (inclement weather); best minstrel co. that has ever appeared here.——ITEM: After the performance Norwalk Lodge of Elks entertained the minstrels at an informal lunch in their clubrooms.

NAPOLEON.—STAR (Charles H. De Groff, mgr.): Baldwin's talking pictures and vaudeville to S. R. O. entire week.——ITEM: This is the only vaudeville house in the city and Manager De Groff is playing nothing but the best.

MARIETTA.—PRINCESS (S. J. Gardner, mgr.): 2-8 the De Sonte Sisters, Eline Tilling, and moving pictures to good business.——ITEM: The Princess Theatre has been purchased by Albert Waite and will be known as the Star in the future.

AKRON.—COLONIAL (Eastern Ohio Theatre Co., lessees; F. E. Johnson, res. mgr.): Edith Taliaferro in Polly of the Circus 15 closes the house for the season.——GRAND OPERA HOUSE (O. L. Eisler, mgr.): New Broadway Burlesquers 10-12.

CIRCLEVILLE.—METROPOLITAN (Carle and Myers, mgrs.): Eddie Collins, Tom Delmore, Juggling Parrotts, Marie Alba, Billy A. Falls, Gray and Vanlieu, motion pictures; fair, to good business.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): The Ferdinand Grahamme Stock co. opened a week's engagement 10 in The Web of Fate to full house.

SANDUSKY.—THEATRE (R. P. Stoddard, mgr.): Polly of the Circus 12; large advance sale. The Vitagraph continues to draw well on all open dates.

DELAWARE.—FAMILY (Frost and Thornton, mgrs.): The Beaudoin co., Corley Corlas, Mosher, and Dalwell Sisters pleased good business 3-8.

CAMBRIDGE.—ORPHEUM (Charles and George Hammond, mgrs.): Clarence Burton, Gertrude McKenzie and others; business fine.

OKLAHOMA.

BARTLESVILLE.—THEATRE (John Flinn, mgr.): Dockstader's Minstrels 6; good, to packed house.——COLISEUM ROOF GARDEN (C. B. Slater, mgr.): Opened week of 9 with Diemer Stock co., who pleased good business. Dorothy Stock week of 16.

SHAWNEE.—FOLLY (H. R. Eatherly, mgr.): Hatan, Patten and Leslie, Carl Pickerel, the Barringtons, and moving pictures played to packed houses.

OREGON.

SALEM.—GRAND (John F. Cordray, mgr.): Wrestling matches 7 pleased fair house.

PENNSYLVANIA.

SCRANTON.—LYCEUM (Charles M. Southwell, mgr.): Abramson's Italian Grand Opera co. in Faust 17 and Cavalleria Rusticana 18; good advance sale.——ACADEMY (Charles M. Southwell, mgr.): Excellent bill for week of 10 with the De Marr Sisters, Will Smith as The Village Billposter, Al. Wilson, Lillian Martha, Fritze's troupe of educated dogs, and illustrated songs and moving pictures to excellent business.——POLI (J. H. Docking, mgr.): A strong bill for week of 11, with La Petite Revue as a headliner, and Wood Brothers, Cook and Stevens, Edwina Barry and William Richards and co., Al. Carlton, Billy Gaston and Ethel Green, Hugh Lloyd, and electrograph to excellent business. For week of 17 the Poli Stock co. in The Charity Ball.——HIPPODROME (Dave Cohen, mgr.): Belmont, Harriet Shade, and illustrated songs and moving pictures 10-15; business excellent.——WONDERLAND (F. J. Reynolds, mgr.): W. S. Wilcox, James P. Johnson, songs, and pictures 10-15 pleased good business.——ORPHEUM (J. H. Farrell, mgr.): Irene Trevitte, Nelson and Perkins, and illustrated songs and moving pictures 10-15; bill and business good.——WONDER (F. J. Herman, mgr.): John A. Dee, Jerome and Hunter, and illustrated songs and moving pictures 10-15; bill and business good.——ITEMS: Leo McGarry and John Tierney, two bright young men, who for the past several years have appeared as dancing comedians at numerous social entertainments, left for Philadelphia 7 to enter vaudeville. They will have a tryout at one of the theatres there.—J. H. Docking, manager of the Poli, was chairman of the Entertainment Committee of Scranton's First Industrial Exposition.—Ella Southwell, daughter of Charles M. Southwell, manager of the Lyceum, sang at once of the concerts at the Exposition and made a decided hit. She received numerous encores.

HARRISBURG.—MAJESTIC (Joseph Frank, local mgr.): Yiddish co. 17. Italian Opera co. 21, 22.——ORPHEUM (C. Floyd Hopkins, mgr.): 10-15 the Tom-Jack Trio, Herbert and Willing, Nilson's Aerial Ballet, a big hit; Florence Tempest, Harrison Armstrong's The Fire Commissioner, a strong playlet; Robert De Mont co., and moving pictures.——HIPPODROME (A. L. Roumfort, Inc., mgrs.): Week of 10-16 Galton and Le Moyne, the Graces, and the moving pictures drew good business.——ITEM: The regular season at the Orpheum closes 15 and a supplementary season begins 17 with a change of policy, four acts and the moving pictures at 5 and 10 cents.

HAZLETON.—GRAND (Reis Circuit, mgrs.: J. B. Bessinger, res. mgr.): Howe's moving pictures 10; good, to fair business.——FAMILY (Knoblaugh and Hersker, mgrs.; H. Hersker, res. mgr.): Week 10 Webb-Romola Troupe, Robbins, Fitzgerald and Willson, the Bohemian Trio, David Barnes, songs, and pictures to good business.——PALACE (Joe J. Loughran, prop. and res. mgr.): Week 10 Whitman Brothers, Mr. and Mrs. Ferguson, Frint George and co., Bachman and Gross, and the Palacescope to good business.

OIL CITY.—THEATRE: The season is now closed. In future the house will be in the Reis circuit.——ORPHEUM (Frazier and McCullough, owners): Sperry and Ray, Raymond and Ramage, Rex Clare's animal actors, McGarvey and Brown, Jennings, Jewell and Barlow, Bates and Christie, the Lobsterscope, Edison's kinetoscope week 10-15; S. R. O.; pleased.——GRAND (Verbeck and Farrell, lessees): Bailey and Dunn, Morton and Kahn, Charles Kramer, moving pictures week 10-15; business good.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Shinabrook, mgr.): The regular season closed here 7, having been a very successful one. Manager Shinabrook will continue on during the Summer season with moving pictures and vaudeville, which contributed largely to the season's success, having drawn enormous business, breaking all records in this section of the State.

MEADVILLE.—ACADEMY: Week 10 George H. Adams and co. in The Devil and the Clown, Blanche Washburn and co. in Entertaining the Cat, Frances Williams' animals, Reno and Ray, Bowman Degves, pictures, and songs to capacity.——LYCEUM (C. E. Schatz, prop.; A. H. Albaugh, mgr.): Week of 10 Washburn and Keeley, Sing Fong Lee, Pierce and Pierce, Marvelous Ed, pictures, and songs pleased capacity.——ITEM: Cole Brothers' Circus 13.

KANE.—TEMPLE (H. W. Sweely, mgr.): Good business 6-12 with Weston and Dobson, George Mack, Marie Mundell and co., Walter Sanford and his Players, Edmond Barrett and Lottie Glenmore, moving pictures.——FAMILY (Brown and Dion, mgrs.): Jennings, Jewel and Barlow, Spangler and May, Marvelous Ed, Coyne and Tinlin, Flora Wentworth and co., Marie Gillette, Haight and Dean, songs, and pictures pleased 6-12.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): Clara Turner co. 3-8 pleased fair sized audiences. Dark 10-15. Taylor Stock co. 17-22.——FAMILY (Edward Mozart, mgr.): Ward and Hart, Woods Musical Four, Lloyd and Whitehouse, Gladys Arnold and Edwin Felix in What the Moon Saw, La Belle Troupe, and moving pictures 10-15 pleased fair sized houses.——ITEM: Barnum and Bailey's Circus will exhibit here June 2.

JOHNSTOWN.—CAMBRIA (H. W. Scherer, mgr.): The house has practically closed for the season. Burns-Johnson pictures 5; good attraction and fair business. Vessella's Band 7; superb; poor business. Y. M. C. A. Mock Trial (local) 11 to fair business.——GLOBE (J. G. Foley, mgr.): 6-8 Falke and King, song and dance, good; Bert Browning, monologue, good; 10-12 A. Bernard Snow, Mayo and Mayo, and the Tolis; good bill and business.

M'KEESPORT.—WHITE'S ORPHEUM (F. C. Reese, mgr.): Elsie Williams and co. in The Girl from Child's, Bob Warren, York and Herbert Trio, Daisy Le Dale, Reed and Evans, and pictures; good bill and attendance.——ALTMEYER (Harris and Co., mgrs.): Seven Africanders, Frank Mack, Lannigan and Coovert, Irene McCord, Straub Brothers, and pictures pleased good houses.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): Moving pictures 10-14 pleased good audiences. Blanche Bates in The Fighting Hope 15.——FAMILY (Fred M. Lamade, owner and mgr.): 10-15 Professor C. A. Davis, Kessley's Marionettes, Dill and Ward, the Andrews Abbott co., Ben F. Hilbert, Boutin and Tilson, the Three Famous Newsomes, and the Lamadescope pleased good business.

TYRONE.—ACADEMY (G. C. Boecking, mgr.): House dark until 17, when the Burk-McCann co. open a three days' engagement.——BIJOU (Mack Schaibley, mgr.): W. A. Moran, Joseph Maddern and co., 6-8; unsatisfactory. Duff, Soutelle and Duff, Omar, the Human Top, 10-12, pleased S. R. O.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod, mgr. and lessee): The Witching Hour 3 closed the house, which has had a successful season under the congenial management of Jennie Newberry and Fred J. Byrod, who worked faithfully to keep the house up to standard.

RENOVO.—DREAMLAND (J. J. McFadden, res. mgr.): Malen and Masher, Miss Thomas, Cook and Weigan, Jack Oliver, Allen and Dellmont, George Douglas 5-11; excellent, to good attendance.

BRADFORD.—THEATRE (Reis Circuit; Jay North, mgr.): Howe's pictures 11 pleased good attendance. Brewster's Millions 13 amused large house.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Howe's moving pictures 21.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (F. L. Brown, mgr.): Louis James in Peer Gynt 3; fair, to fair business. Coburn Players in As You Like It 4 delighted good business. Ben Greet Players in Taming of the Shrew 8 (university campus); good, to large house.——ITEM: Peer Gynt was the last attraction of the Columbia Theatre season. The house will be used for vaudeville and light opera during the Summer months.

CHARLESTON.—ACADEMY: Summer season of Keith vaudeville, under direction of H. B. Hearn, started week 10 with Moore and Young, dancing girls; Hashimoto, juggler; James Dilkes, musical comedian; Thelma, handcuff breaker; three performances daily to crowded houses.

SOUTH DAKOTA.

SIOUX FALLS.—THEATRE (Maurice W. Jenks, mgr.): 3-8 (except 6) motion pictures. Donald Robertson in A Curious Mishap 6; good house; satisfied.——MAJESTIC (William H. Dance, mgr.): The La Selle Trio, Bernard and Orth, Arthur H. Kirk, the Frano Trio, Sam Rowley, Rebbol and Rebbol, together with pictures, to excellent business.

WATERTOWN.—GRAND: The Norwoods 3-8 pleased good business.

TENNESSEE.

CHATTANOOGA.—ORPHEUM (W. S. Albert, mgr.): Claus and Radcliffe, Younger Brothers, Wiseman's dogs and pigeons, and Ashland, violinist, 10-15.——LYRIC (John B. Church, mgr.): Worth and Delmar, Kramo Brothers, Lew Hoffman, and Charles Howison 10-15.

KNOXVILLE.—BIJOU (Fred Martin, mgr.): 10-15 Mascot, educated horse; Tom and Gertie Grimes, Walter Bellrose, and Boulden and Quinn to big business.

TEXAS.

SAN ANTONIO.—GRAND (Sidney H. Weis, mgr.): Emma Bunting Stock co. week 2-8 offered Sweet Clover to poor business, and will close week 9-15 in At Cosey Corners.——HAPPY HOUR (Al and Thad Munsell, mgrs.): Frankie Kane and Leo Kantor in The Waif, Miss Montgomery and chorus in The Snow Ballet, Frankie Kane and Lou Davis in A Bit of Nonsense, and Lou Davis in songs, and pictures week 2-8.——ROYAL (Harry J. Moore, mgr.): Poor business 2-8, A. Halvorson, Buenbs and Alger, Kentucky Girls, Alice Robinson, Walter Moore, and La Toy Brothers, and moving pictures.——STAR (Kennedy and Wyler, mgrs.): Frank and Lillian Burbank, Kennard Sisters, Reeble Sims, Joe Smith, and pictures, to fair business, 2-8.——DREAMLAND (I. L. Furtner, mgr.): Mgr. Furtner is well pleased with his patronage. Mr. and Mrs. Fairchild, doing a child impersonating and acrobatic act, took well; the Negro Troupe still remain favorites.

FORT WORTH.—BYERS OPERA HOUSE (Phil. W. Greenwall, mgr.): Anna Eva Fay and co. 3-8, good, to fair business; season closes.——MAJESTIC (T. W. Mullaly, mgr.): Dorothy Dayne, the Bimbos, Herbert Bert Lennon, Florence Modena and Charles H. Gardner, Walter Schrode and Lizzie Mulvey, Kelfer and Klein, Rose Rotal, Majestograph 3-8, excellent business. The hit of the bill was Florence Modena and Charles H. Gardner.——LYRIC (Henry Cottar, mgr.): McCune and Grant, Miss Vennice, Tops, Topsy and Tops, C. R. Able, Le Fevre and St. John, Calef and Waldron 3-8; excellent business. The hit of the bill, Le Favre and St. John 3-8.

GAINESVILLE.—ELECTRIC PARK (Bertram and Kirkpatrick, mgrs.): Franklin Stock co. 3-8, pleased good audiences; same co. 10-15. Grace Cameron Opera co. 17-22.——MAJESTIC (Ruby Kirkpatrick, mgr.): Motion pictures and vaudeville; good business.——ITEMS: State Firemen's convention meets here 13-15. Lachman Shows 10-15.

MARSHALL.—AUDITORIUM (Meyers and Newman, mgrs.): Truman De Roome in repertoire 10-15.——GRAND (Shivers and Bell, mgrs.): The formal opening of this new playhouse took place 8 and offered vaudeville and moving pictures to S. R. O. The house will continue with this policy during the Summer.

WAXAHACHIE.—MAJESTIC (W. B. Reymuller, mgr.): Alice Robinson, Daye and Pittser, Sue Goodwin, Lewis and Harr, April 26-1; big business, Harry Baker, Florence Stanley, Al H. Delton and Fitzsimmons and Cameron 3-8. S. R. O.

TYLER.—LYRIC OPERA HOUSE (Jay F. Bevill, mgr.): The Matinee Girl 5-9, pleased S. R. O.

VIRGINIA.

PETERSBURG.—ACADEMY (J. P. Coleman, mgr.): May Music Festival 10-11, large and well pleased audiences. Season closed.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Parsifal 14.

WASHINGTON.

TACOMA.—THEATRE (C. H. Herald, mgr.): The Gingerbread Man 3, 4; fair attendance; pleased. Chicago Symphony Orchestra 5; good music to poor house.——STAR (H. McRae, mgr.): McRae Stock co. in Sag Harbor week 1-8 pleased good business.——PANTAGES (W. J. Timmons, mgr.): 1-8 had for leading attraction Mr. and Mrs. E. H. Lucas, who presented scenes from Dickens.——GRAND (Dean B. Worley, mgr.): 1-8 was well patronized, with a fairly good vaudeville bill presented.

NORTH YAKIMA.—THEATRE (Fred S. Schaefer, mgr.): Richard Carle 3; good performance, except Mr. Carle, who was very hoarse; good business. Norman Hackett 6 pleased poor business. The Merry Widow 29.

WEST VIRGINIA.

HUNTINGTON.—THEATRE (Nixon, Cohan and Harris, circuit lessees; Joseph R. Gainor, local mgr.): Season closed with Howe's Moving Pictures April 26.——HIPPODROME: Week 3 to big business, with Arthur L. Guy's Novelty Minstrels. Ontank and Blanchette, Kennedy and Peiter, and the Eagle Quartette; week 10 opened to big business, with Barrett, Sheperd and co., the Yalto Duo, Grover McWilliams, and the Great Baker Family.——AIRDOME: Closed week 3 for repairs, opened 10 with The White Slave.——ITEMS: Mgr. Joseph Gainor, of the Huntington Theatre, has returned from the East. H. A. Smith, mgr. of the Hippodrome, has resigned, to accept the management of a theatre at Dunkirk, and will be succeeded by F. C. Veagy.——ARENA: Hagenbeck and Wallace 8; brightest, cleanest and best circus ever here.

WHEELING.—COURT (E. L. Moore, mgr.): Brewster's Millions 14-15.——VIRGINIA (Charles A. Feinler, mgr.): East Lynne 6-8; fair business.

WISCONSIN.

RACINE.—THEATRE (Central States Theatre Co., owners; John Wingfield, mgr.): Private Secretary T. K. of C. (local), was very creditable; capacity business. Spoor's Biograph 9, two large audiences, pleased. Harvey Stock co., 17th week, which will close the regular season of the house.——BIJOU (Campbell and Danforth, owners; F. B. Stafford, mgr.): Bill week ending 9: W. J. Henderson's Boys and Girls, the Quinn Trio, Jack Davis, Ollie Westerman, Dollie Le Gray, and pictures, to capacity.——ORPHEUM (Westberg and Tiede, mgrs.): Moving pictures and songs and dances by the team of Downard and Downard drew nice business. Palace and Dreamland picture houses doing well.——ITEMS: Jno. Wingfield, mgr. of Racine Theatre, retires June 1, and, with his wife, will tour England and visit their daughter, who is a prominent prima donna over there. His successor will be W. H. Armstrong.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): The Lion and the Mouse 2 to fair business. Lecture by W. C. Devereaux, of the U. S. Weather Bureau, under auspices of local order of K. of C. 10. Girls 15.——UNIQUE (O. J. Vollert, mgr.): Bernice Howard and co., Edith Clifford, Buckley's Performing Dogs, Bob Sinclair, Alberti and Parent, George Barry and co., Olga Lorraine, Holden and Harron, Gladys Williams, and Uniqueagraph 10-16; capacity houses.

MADISON.—FULLER OPERA HOUSE (Management Marcus Heiman): Boston Grand Opera co. 7, 8 was largely attended and gave very general satisfaction. Virginia Keating Stock co. opened for the Summer season with In the Bishop's Carriage to a large audience; co. and play well received. A Subborn Cinderella 20. The Right of Way 21.——MAJESTIC (Biederstaedt Brothers, mgrs.): Week of 10 Farrell-Taylor Trio, Mario Trio, Eveleen Dunmore, Jarrow, and Arthur Hickman; good bill; fair houses.

WAUSAU.—GRAND (C. S. Cone, mgr.): Yankee Drummers, introducing Lyman Twins, 2, S. R. O., pleased. When We Were Friends 7, fair house, pleased. Moving pictures 8, 9, S. R. O. Dorothy Stock co. 27-31.

FOND DU LAC.—HENRY BOYLE (P. B. Haber, mgr.): Al H. Wilson 4 delighted good business. Mr. Wilson is a great favorite in Fond Du Lac, and always pleases. Latimore-Leigh Stock co. 5-8, with Saturday matinee, pleased good business.

SUPERIOR.—BIJOU (L. O. Whittier, mgr.): 9-16 Frank Bacon, Ramsey Sisters, Henry Fink, Sweeney and Rooney, Isador Silver, Mlle. Rialto and co., King and Courtney, Adah Herman, Sam Rowley, moving pictures, and illustrated songs.

EAU CLAIRE.—GRAND (C. D. Moon, mgr.): U. T. C. 2 to two full houses. A Pair of Country Kids 9; full house; disappointed. A Stubborn Cinderella 16.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Why Girls Leave Home had good house 8. The Country Kids 22. The Other Girl 30-31.

OSHKOSH.—GRAND (J. E. Williams, mgr.):

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WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Arrington's Comedians 7-8 in The Stroke of Twelve and A Runaway Tramp; an excellent co. to fair business.

CANADA.

ST. JOHN'S, NEWFOUNDLAND.—T. A. HALL (T. A. and B. Society, props.): Rip Van Winkle 5-6 to good attendance (direction of W. Moncrieff Mawer); performers were all juveniles, and gave capable interpretations of the various roles. Myrkle-Harder co., opening in The Burglar and the Lady 10.——NICKEL (J. P. Kiely, mgr.): Messina and Reggio earthquake films brought capacity 5-6; films were good; vocal hit by George Irving in "The Land of the Rose."——STAR (J. Burke, mgr.): Motion pictures and pictorial ballads by Fred Rabbitts to large attendance. Robert Bixley, Grayce Holcomb, and Mike Kelly 10, for four weeks' engagement.——ITEM: The financial result of this week has not been as good as the previous week. The excitement over the coming elections, polling day being set down for 8, is put forward as the cause of the falling off.

WINNIPEG, MAN.—DOMINION (W. B. Lawrence, mgr.): Elliot and West, Casey and Le Clair, Billy Clifford, McWatters and Tyson (headliners), Maude Lambert; fine bill; the usual big business 3-8. Shean and Warren, Memora, Laredo and Blake, Muriel Window, James J. Morton, May Tully 10-15. Amelia Bingham will open a week's engagement at the Dominion in her sketch, Big Moments from Great Plays, 17-22.——GRAND (W. B. Lawrence, mgr.): Charles A. Taylor co. in Ten Nights in a Barroom 3-8. The White Tigress of Japan 10-15; big business.

LONDON, ONT.—GRAND (A. J. Small, prop.; George S. McLeish, mgr.): Lady Huntworth's Experiment (local) 7, benefit of Victorian Order of Nurses, pleased big house. The performance was under the direction of the veteran actor, A. D. Holman, who, though retired from the stage for many years, still takes a strong interest in theatrical affairs and is always ready to render assistance in such cases. Toronto Rowing Club Minstrels 8; light business. Shadows of a Great City 10, 11 only did fair business, but deserved better. A Broken Idol 20. An Englishman's Home 21, 22. The Red Mill 24 (return).

OTTAWA, ONT.—RUSSELL (P. Gorman, mgr.): Parsifal 10, light business, pleased.——BENNETT'S (Gus S. Greening, mgr.): Week 10, Zinda Panna and Dogs, Carter and Waters and co., Gus Williams, Arthur Huston and co., Monie Mine, Will H. Fox, Pat Rooney and co. (headliner), capacity business, pleased.

QUEBEC, QUE.—BENNETT'S (J. H. Alos, res. mgr.): John Griffith co. presented Macbeth, Faust and The Bells 3-8 to light business. An Englishman's Home drew large audiences 10-11. Joseph Selman's Players will open a short engagement 13 in The Bishop's Carriage, The Prisoner of Zenda, Raffles.

BRANTFORD, ONT.—GRAND (F. C. Johnson, mgr.): Brewster's Millions 10 to biggest house of the season; the exits of the new house were tested for the first time and found capable of emptying the house in short order. Toronto Rowing Club Minstrels 7. The Red Mill 26.

SHERBROOKE, QUE.—CLEMENT (W. J. Lippert, mgr.): John Griffith 8 in Macbeth and Faust; excellent, to good attendance. Joseph Selman co. 10-12 in The Prisoner of Zenda, In the Bishop's Carriage, Raffles, delighted crowded houses.

CHATHAM, ONT.—BRISCO OPERA HOUSE (F. H. Brisco, mgr.): Dark week 3 and season closed until September.——STAR: Moving pictures 3-8; good business.——PREMIER: Vaudeville and moving pictures 3-8; fine houses.

WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilcox, mgr.): Beverley of Graustark 6; excellent, to large house. Vaudeville and moving pictures drawing good houses other part of week.

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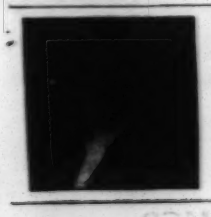

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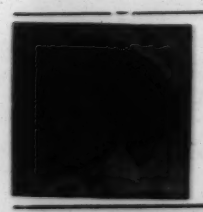

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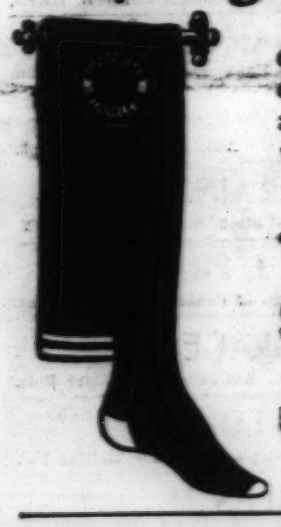

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